

# THE DIAL

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Gotthold Lessing gave the best of his life's energies, critical and creative, to upbuilding the German stage. Yet towards the close of his career, when anyone mentioned the theatre to him, he would say, "You bore me," and would shut his eyes and go to sleep. Some of us, who, though without Lessing's claim and authority, have thought and wrought for the American stage, feel like echoing his behavior.

What are the causes of the unquestioned feebleness and futility of the American theatre. Abroad, in Germany, France, Italy,—even in England,—there is a dramatic and theatric renaissance. The Scandinavian countries have been for nearly a century, indeed since the great Danish outburst in Oehlenschläger, the homes of a flourishing and splendid drama. Only in America the to-day of the stage seems barren, the to-morrow blank.

There are, of course, general causes at work to account for our weakness in the drama, as in every other high field of thought and work. The dramatic art is particularly and above all others the imaginative art. It shows the real world the door, and welcomes with outstretched arms the fancy-created universe of our hopes and fears. "A poor gentleman," says Hazlitt, "who lacks a guinea may best make up for his want by a half crown seat at the theatre." An American would rather have the guinea in his breeches pocket than the gilded vision in his brain. We are in truth a prosaic people, the pupils or victims of our philosopher and law-giver Benjamin Franklin. To me Franklin seems the modern embodiment of Milton's Mammon—"the least erected spirit that fell." Or perhaps his better prototype could be found in Sixteen String Jack.

Another cause of our failure in the drama is our want of a central seat of opinion, where those capable of the best effort could gather and win recognition and reward. Every great drama of the past, I think, has risen in a capital—a capital of wit if not of rule. But America is like a man who has seven or eight heads growing out of his body, each one of them wishing to go its own way and to do its own will. It is possible, I should say, that if some American town, which has resigned, or

does not care for, supremacy in commerce, manufactures, or wealth, would set up and support a theatrical establishment, where the best only of new and old plays should be presented, it might lift its head above the other cities of our realm and make the American people walk its way. Concentration and direction are the first requisites of success in any field of effort.

Direction! That indeed is the knot of the difficulty. Who is to direct the work that must be done to build up a great drama and stage in our country? There is a story in *Le Sage* which is so *apropos* here that it is worth retelling. *Gil Blas* and his friend *Fabrieius* have attended the very successful first night of a new play, and after the performance are invited by the actors to take supper with them. As they are sitting at the table there comes a gentle knock on the door. The leading actor gets up and opens it and admits a timid, cringing, shabby person who has a roll under his arm. The actor takes the roll, dismisses the intruder with a few frowning words, and sits down again. "Who was that?" asks *Fabrieius*. "Oh," says the actor, "that was the poor devil whose play we performed to-night."

Human nature never alters. As long as it is popular favor which gives the wreaths and rewards, it is the executant who will gather these in and assume the authority. As long as the movable booths of wandering players were the only platforms for the Spanish playwright, Cervantes, with his marvellous dramatic power, had to starve. But the moment the Court and Inquisition found they needed a theatre, it was possible for Lope and Calderon to take the port of princes. As long as the cart of *Thespis* was the vehicle of the drama, we hear nothing of poets. But when the Athenians dedicated a great free theatre, and made it an institution of the state, *Æschylus* and his successors took their place of highest citizenship. As long as the Elizabethan dramatists depended solely on popular favor, Greene, Peele, Marlowe, and others were the poor and unregarded servants of the actors. But when Shakespeare succeeded, as undoubtedly he must have done, in gaining for his "back" a clique of powerful nobles, he could make himself respected and wealthy. Goethe and Schiller might have been compelled to write Robber Dramas or Domestic Comedies all their lives to gain a few thalers, had not the support of the Weimar Court given them a theatre through which they could dominate Germany. Wagner had to freeze in isolation,

unacted and unsung, the mock of managers and singers, until Ludwig of Bavaria gave him his opportunity to enchant the world.

It is perfectly natural that when the acclaim of the crowd throws the sceptre into the actor's hand, he should wield it as if it belonged to him of right; and he should dominate the situation. But that it is bad for him in the end to be the master of the theatre is certain. He cannot create, in any real sense; he can but execute. Yet, being at the top of fortune, it is only human instinct in him which makes him refuse to be ordered and lessoned by a superior. Yet he depends on the dramatic poet for his opportunities. He cannot shine in his borrowed brilliancy unless the dramatist gives him a role. It is as though the moon should decide that the headship of the sky belonged to it, and should succeed in putting the sun into obscurity. To take one instance of the supremacy of the poet:—How many theatres has Wagner opened? how many players and singers has he made famous? what a huge train of people has he given employment to? If the American stage is to be reformed, it is necessary that the actor should realize that he is mainly an instrument; that the breath which fills him, the life to which he is lifted, comes from another.

I have said that the actor does not create. It might be interesting to try to draw out a little just what he does do, what his services to the author are. In the first place he publishes the play: prints it on the general mind not by the use of little, wriggling, black marks on a piece of paper, but by means of the human voice, by the embodiment in stately or beautiful human figures, by the accompaniment of appropriate scenery. The most imaginative minds will, perhaps, always prefer the printed page as giving the most scope for perfected visions. But to the mass of mankind the theatrical *ensemble* is the more vivid realization. So far, however, no great credit is due to the actor. He is engaged to recite certain lines and give them the benefit of his action and elocution. In the degree to which his action and elocution interpret or improve his part he may claim partnership with the poet. The first stage is where he merely fills out his role with his own passion and emotion. This is the stage of training and temperament, and is so engaging and satisfying that few actors rise above it. When Kean put an indescribable fire and fury into Richard's exclamations "What do they in the North";

or when he leaped upon the stage in the quarrel scene of "Othello" and silenced the angry combatants by the mere majesty of his presence; or when Booth recited the last speeches of Macbeth with such haunting melody of elocution that each word seemed falling from Fate's very lips;—in these cases there was practically nothing original added to the poet's work. He might reasonably claim such interpretation, and the mere imagination of the private reader might give him as much or more.

But there is a second stage of theatrical effort where the artist on the boards does add to and does improve upon his author. In a certain scene of "Coriolanus," Volturnia has nothing to do but to walk across the stage. But she has just heard of her son's victory over the Volscians, and Mrs. Siddons, in playing the part, came floating across the background as if transported with exultant pride—her head triumphant, her bosom swelling, and her step like goddess on the clouds. Again, in the last scene of "Measure for Measure," when justice has been done and the judgments meted out, Madame Modjeska as Isabella gradually retires into the background and seeks to steal away. Her work is over, and she claims no reward. This is as good as a new speech by Shakespeare. Again, Adelaide Neilson, in the balcony scene of "Romeo and Juliet," suddenly seized the roses growing on the trellis below her and, pressing them first to her bosom, flung them down to Romeo. Again, when Charlotte Cushman in "Macbeth" came forth to meet Duncan before the gates of her castle her body had the sinuous grace of a serpent and her eyes were unutterable, filled seemingly with visions of hell. In all these cases the mind of the player coöperated with the dramatist. The player was an illustrator who had flashed a new picture forth which must henceforward be bound up with the book. He, or she, was a critic who had made a new study of his author, which must be accepted as admirable and true. Yet even in these cases of lofty effort put forth by the actor, his work remains a commentary, a gloss, a realization, of something which can again be commented upon, glossed, or realized.

The player, then, on the whole, must be accounted the dramatist's shadow. We see this plainly enough in his relations with authors of the past, but in the matter of playwrights of to-day we are content to crown the shadow in the foreground and let it dominate the real being behind.

I have said nothing as to the part of the Manager in working for or against dramatic literature. I think there is very little to say. The Manager under our American system is hardly more than the agent of the player. An actor or actress who is known or famous can practically dictate what plays he or she will appear in.

The results of our American system of theatrical management are threefold. In the first place we have no dramatic literature; whereas nearly every country in Europe has a mass of splendid art in this kind,—art which will be remembered when our tariff-built fortunes have taken themselves wings, and when our strenuous politics are forgotten save in the memories of hate which they have aroused. In the second place the intelligence of America has largely abandoned the theatre. The intelligence of America knows the old plays by heart, and its actors refuse to produce any new ones which have a suspicion of intellect in them. In the third place, the decadence has affected the players themselves. Many good ones have had to sink to the vaudeville stage, and the greater ones—who, in a measure, have tried to uphold the traditions and dignity of their art—do not get the proper support. But their own determination to put the cart before the horse, to place the servant in the master's seat, has very largely contributed to such results.

What is the remedy? There is only one answer,—the State organization of the theatre. Theory! Idealism! A democracy will never consent to such a project! Well, then, a democracy will have to do without a dramatic literature or a decent stage. Democracies have organized the theatre before—in Greece, in France. Our own Democracy is just now engaged in organizing a Free Library service all over our country. The theatre is hardly less important. It is absolutely certain that good dramatic literature—literature which tells and will live—cannot be made to pay on a basis of popular support. It is also certain, and very natural, that actors have more concern to make their own livings and fortunes and fames than to produce plays and impersonate characters which are for the public good. The direction of their efforts must be from above. They must be assured of adequate support, and dramatists must be encouraged to produce, if the nation is to have any real use of the mighty powers which lie latent in the theatre.

CHARLES LEONARD MOORE.

### The New Books.

#### PRESIDENT ROOSEVELT AS A HERO.\*

The two recent books devoted to the character and career of Theodore Roosevelt, president of the United States through the lamentable taking off of William McKinley and candidate for election to that exalted office, cannot be said to be authentic history or even biography, nor do they disclose any facts of importance not previously known. All that Mr. Jacob A. Riis and Mr. Francis E. Leupp have demonstrated in their readable volumes is Mr. Roosevelt's ability to make and hold his friends,—among them the authors of these two books, both men of integrity who are also accomplished writers. Both profess the utmost admiration for Mr. Roosevelt, both plead their friendship and even intimacy, and their volumes may be taken as in a real sense official and inspired. By curious chance the titles of the two could be exchanged to advantage in the interests of accuracy, since Mr. Riis deals much more with Mr. Roosevelt as a man, and Mr. Leupp rather with his career as a citizen.

Mr. Riis is a veritable Boswell, but with a difference. The Scot, however sycophantic, took pains to present a complete portrait, showing a man with many of the characteristics of greatness, but still fully human and with human frailties and liabilities to err; Mr. Riis calls Mr. Roosevelt "my hero," he discloses perfections only, and in his partisanship does not scruple to condemn those who see with eyes less blinded by devotion. No occupant of the Holy See sitting *ex cathedra* is more infallible than his hero; and, unlike the successors of Saint Peter, he brings him out impeccable as well. For all Mr. Riis's Americanism,—and in other respects it is hardly to be called in question,—this adopted citizen seems to have ingrained in his character a feudal devotion to princes. The inference is not forced, as may be seen in the following bit of interpretation of childish notions, describing an incident of a reception in a little Kansas town:

"The little fellow squirmed and squirmed in the grasp of the President's hand, twisting this way and that, in desperate search of something, until Mr. Roosevelt asked him whom he was looking for.

"The President," gasped the lad, twisting harder to

\*THEODORE ROOSEVELT THE CITIZEN. By Jacob A. Riis. Illustrated. New York: The Outlook Company.

THE MAN ROOSEVELT. A Portrait Sketch. By Francis E. Leupp. Illustrated. New York: D. Appleton & Co.

get away, for fear he would lose his chance. And then the look of amazed incredulity that came into his face when the man who still had him by the hand said that he was the President. He must have felt as I did when I first met King Christian in Copenhagen, and learned who the man in the blue overcoat was, with whom I had such a good time telling him all about my boyish ambitions and my father and home, while we climbed the stairs to the picture exhibition in the palace of Charlottenburg. The idea of a real king in an overcoat and a plain hat! I had my doubts about whether he took off his crown when he went to bed at night."

In pleasing contrast to Mr. Riis's thorough-going acceptance of Mr. Roosevelt as the wisest and best of mankind is Mr. Leupp's preliminary declaration, after noting the element in him which has been able to turn circumstances seemingly adverse to his own advantage, in the following paragraph:

"President Roosevelt is not a genius. He is a man of no extraordinary natural capacity. As author, law-maker, administrator, huntsman, athlete, soldier, what you will, his record contains nothing that might not have been accomplished by any man of sound physique and good intelligence. Such prestige as he enjoys above his fellows he has acquired partly by hard work and partly by using his mother wit in his choice of tasks and his method of tackling them. He has simply taken up and completed what others have dropped in discouragement, sought better ways of doing what others have done before, labored always in the open, and remembered that the world moves."

It is still to be observed, notwithstanding this, that Mr. Leupp allows little or nothing to appear in his pages that would not fully justify his readers, if uninformed otherwise, in bestowing upon Mr. Roosevelt the full wreath of genius. But his arguments toward that end are directed to the intelligence for the most part, and not, like Mr. Riis's, to the prejudices and sentiments. Mr. Leupp is still an American in his attitude.

As might be expected, Mr. Riis's prejudices lead him into statements easily challenged and some comparisons that must be odious. He tells for example of a German who saw some of the horrors of the Spanish attempts to "pacify" Cuba.

"He could not eat, he could not sleep until he had gone straight to Washington to tell there what he had witnessed. I can see the black look come into Roosevelt's face and hear him muttering under his breath, for he, too, had little children that he loved. And the old anger wells up in me at the thought of those who would have stayed our hand. Better a thousand times war with all its horrors than a hell like that. That was murder, and of women and innocent children. The war that avenges such infamy I hail as the messenger of wrath of an outraged God."

Fine language that, and fully humane. But where is "the black look in Roosevelt's face?"

when he reads in the reports from the Philippines of similar and less excusable outrages committed upon innocent women and children in Batangas by troops under his own command? And why has not Mr. Riis hailed the attempt of the feeble Filipinos to prevent and avenge these infamies "as the messenger of wrath of an outraged God"?

But where Mr. Riis seems most blind to the "other side" of the story is in his unqualified praise of Mr. Roosevelt as a civil service reformer. He quotes him again and again on differing phases of the question, to prove that the man who disbelieves in this sensible and righteous measure has not a leg to stand on, and is an enemy of his country and his kind. He sums it up thus:

"The outcome of it all? Figures convey no idea of it. To say that he found 14,000 governmental officers under the civil service rules, and left 40,000, does not tell the story; not even in its own poor way, for there are 125,000 now, and when the ransomed number 200,000 it will still be Roosevelt's work."

For Mr. Roosevelt's attitude as Civil Service Commissioner, as for that of his colleagues, there is little but praise. It should be said, however, that his predecessor in the presidential office lessened the number of governmental employees materially, departing from the admirable precedents established by Mr. Cleveland during both his terms of office and by Harrison as well. But it was reserved for Mr. Roosevelt to deal this reform a more desperate blow, by striking at its heart. Under section eight of civil service rule number eleven, which rule prohibits removals for political or religious opinions or affiliations, it is specified that no removal from the classified civil service of the nation shall be made except for just cause, upon written charges, and after full notice and opportunity to defend. On May 27, 1902, President Roosevelt issued an order, of which the essential portion follows:

"The term 'just cause' as used in section 8, civil service rule 11, is intended to mean any cause other than merely political or religious which will promote the efficiency of the service, and nothing contained in said rule shall be construed to require the examination of witnesses or any trial or hearing except in the discretion of the officer making the removal."

It need not be stated that such a construction leaves the administration free to dismiss any civil servant with or without cause in the sole discretion of "the officer making the removal," and throws down all the barriers so painfully erected against spoilsmen and partisanship. What is worse, it leaves Mr. Roosevelt

the man open to the charge of standing on both sides of a vital question of reform, and turning now one way and now the other to his personal advantage. Nor is this the sole instance, did space avail or the occasion demand. After this one may read with a certain amusement Mr. Leupp's chapter on Mr. Roosevelt as the "Knight-Errant of Civil Service Reform," and his enlightening observation that

"Mr. Roosevelt's belief in the reformed civil service was never the blind faith of a faddist, but always tempered with practical sense."

It is significant that both books are largely apologies—in the newer sense. Mr. Riis's somewhat fatuous statement that Mr. Roosevelt should be the unanimous choice of the people of the United States for any office he may wish to hold is made nugatory by his eagerness to anticipate adverse criticism in many particulars. Mr. Leupp defends the attitude of Mr. Roosevelt as president again and again with a newspaper man's keener sense of the attacks that have been made or are still in the making. While a large amount of material is held in common by the two, they are still complementary to a degree. But it must not be thought that because they have neither of them attempted to tell the whole truth, they are anywhere intentionally subversive of the truth. The real point is that they are writers accustomed to take one side of a question and push it with all the force of their own virile personalities and all the skill of pens long trained to controversy. Both frankly admit their prepossessions, their friendship, their affection; and it will readily be granted that the very fact that Mr. Roosevelt holds two such men in relations so close is no small evidence of his own worth.

Nor is it intended to suggest that the American people are not adequately represented at this time by Mr. Roosevelt and his opportunistic ideas, and that his volunteer biographers here are writing for the larger audience in meting out praise—unmitigated in the case of Mr. Riis, somewhat tempered by wider knowledge in the case of Mr. Leupp. It is, perhaps, too much to expect that personal friends should remain silent, or that they should speak the whole truth as distinguished from the truth as they prefer to contemplate it. This latter is the work, as it will become the duty, of the historian of the future, and no small share of the material in these two interesting, even fascinating, volumes will be available for his purposes. But it is dangerous to set up an

American who has made mistakes and will continue to make them, by reason of the humanity that is common to all of us, as a person who can think, speak, and do nothing inexpedient, unwise, or wrong, or to exalt his office into one too high and too remote for the sternest criticism when criticism is needed. And of these faults both Mr. Riis and Mr. Leupp are guilty.

WALLACE RICE.

#### THE BEGINNINGS OF SPANISH RULE IN THE PHILIPPINE ISLANDS.\*

The publishers of "The Philippine Islands, 1493-1898" have taken occasion by the forelock, and while the popular interest in our new Oriental possessions still holds out they have launched this ambitious collection of historical material. The great usefulness of the work cannot be disputed. It will make easily accessible to students and investigators the principal documents and contemporary accounts upon which our views of Philippine conditions and development must be founded. A collection of this kind must avoid every appearance of trying to establish definitive conclusions, for valid inferences can be drawn only after all the material has been collected and carefully scanned. Nor can the mass of relevant material itself be presented in its entirety in a collection like this. The work must, therefore, be judged by the carefulness and justice of the methods of selection, the faithfulness of reproduction and translation, and the sufficiency of the apparatus of critical and explanatory notes. It is evident that an approach to perfection in a work of this kind can be obtained only by a prodigious amount of labor extending over a long time. The complete mastery of the documentary material by the editors would alone require decades of work. Critical comment and historical elucidations of the text call for minute and painstaking elaboration on the part of experts. A standard such as this cannot, however, justly be exacted in the case of a work carried on by private enterprise and under press of the necessity of publishing while public interest is alert. If the work could have been undertaken with larger resources and with more leisure for preparation, it would be easy to frame higher requirements; but, tak-

ing conditions as they are, every student and reader of history will be thankful to the editors and publishers for having undertaken this almost heroic work.

The ten volumes now published cover the first quarter century of actual Spanish occupation. Documents connected with the demarcation by the Pope of the Spanish and Portuguese claims, together with the accounts of earlier voyages of discovery, take up the bulk of the first two volumes. In the succeeding, there are laid before us the accounts of missionaries and explorers, the reports of governors, the remonstrances and memorials of ecclesiastics, and the ordinances and letters of instruction emanating from the home government. Among the most important and interesting of these documents are Legaspi's relation of the conquest; the accounts of the geographical and ethnological features of the Philippine Islands by Artieda, Riquel, Laorca, De Sande, and De Plasencia; the administrative report of De Vera and Desmarías; the remonstrances of De Rada and De Salazar against the cruelties and abuses of the Spanish conquest; the general petition of 1586; and the royal instructions to Governor Tello. The picture presented in these volumes contains in miniature almost all the features of later Philippine development, and it even affords us a glimpse of the impending conflict between Eastern and Western nations which has even now not approached its final settlement. The soldiers of the conquest have little regard for the rights of the natives; their cruelties impress themselves upon the minds of the latter so forcibly that they hesitate to accept the joys of the Christian heaven, "where there may be some Spanish soldiers." The leading missionaries and ecclesiastics, from the very first, take up the position of protectors of the natives; De Rada protests against the methods of conquest and Bishop De Salazar is bitter in his complaints about the tyranny of Spanish officials. The missionaries consider the Philippine colony as their province, and the mediæval battle between ecclesiastical and secular jurisdiction is fought over again on a lesser scale but with no abatement of bitterness. The natives of the Philippines, whose customs and general civilization are in these "relations" usually described from the point of view of the man who has come to redeem them from sinfulness, in large numbers accept the new faith and place themselves under the guidance of the missionaries. The commercial relations of the islands

\*THE PHILIPPINE ISLANDS, 1493-1898. Edited by Emma Helen Blair and James Alexander Robertson; with an Historical Introduction and additional Notes by Edward Gaylord Bourne. Volumes I. to X. Cleveland: The Arthur H. Clark Co.

are at the earliest date made the subject of restrictive regulations in order to obtain for the Spanish conquerors the easy profits of a monopoly of trade. During the first decades of the Spanish occupation numerous Chinese come to live in Manila, the newly founded capital; they form a community of their own, but many among them are inclined to an at least temporary acceptance of Christianity. The *encomienda* system of New Spain is transferred to the Philippines, and the principal question in political discussions is the tribute paid by the natives and the tithes demanded of the *encomenderos*.

As far as it is possible to form a judgment on the basis of the documents presented in these early volumes, it seems apparent that the conquest was not so cruel and was also far less difficult than that of Spanish-America. The documents also show that the missionaries fully realized the possibilities before them, that they were filled with a generous enthusiasm engendered by great opportunities and with a feeling of responsibility for the welfare of the natives. The royal instructions to Governor Tello, of the year 1596, form a most instructive document. They enjoined upon the governor the fostering of religious work, the construction of a dignified cathedral, and respect for ecclesiastical jurisdiction; the administrative recommendations deal chiefly with the collection of tribute and with the monopoly of trade.

But no matter how favorable our judgment may be concerning the motives of the leading men in these earlier years and concerning the fruits of their efforts, it can hardly be as unqualified as that pronounced by the editors in their introduction and the prefaces. It is to be regretted that they should have seen fit to accept the view of one of the parties in the interminable controversy in Philippine history, and to have anticipated a judgment that can be founded only upon a very careful examination of all the documentary material. Indeed, it may be questioned whether this controversy can ever be settled satisfactorily at all. The witnesses whose testimony we have were mostly themselves in the thick of the struggle, and their accounts are full of unconscious prejudice. Impartial governmental material as well as accounts of unbiased observers are very scarce, and the recorded forms of laws and institutions are very often misleading, as they did not always correspond to the real facts of the public administration. It will therefore undoubtedly be necessary to suspend judgment for some time to come. The more surprising must be

the superlative and unqualified statements made in the historical introduction. The statements that Legaspi has no rival as a colonial pioneer; that "the work of the conversion and civilization of the Philippines must be pronounced as an achievement without a parallel in history"; that the existence of the Filipinos under Spanish rule was "on as high a plane as has yet been obtained by any people of color anywhere in the world, or by any Orientals for any such length of time"; and, finally, that "the position of women was fully as good among the Christian Indians as among the Christian peoples of Europe"; indicate that the writer of the introduction has been charmed by the highly favorable accounts of Morga and Zuñiga. Even the documents already presented in this collection would necessitate the revision of such sweeping generalizations. In the earlier prefaces the editors have assumed the position that the Philippine clergy were the humanitarian protectors of the natives, who were ruthlessly exploited by the secular officials and other Spaniards. The editors further cite without dissent the views of Crawford and of others, according to whom the natives at the time of the arrival of the Spaniards were practically "naked savages." As to the real condition of the natives, the relations of Loarca, Artieda, and Plasencia, who looked upon them with by no means favorable eyes, show that a relatively high degree of civilization had been achieved by the Filipino tribes before the coming of the Spaniards. The natives had developed mining and a diversified agricultural industry, they manufactured cotton cloth and silk, they were familiar with the processes of assaying, and their cast bronze excited the admiration of the conquerors; they had regular trade relations with China and Borneo; and though living in great simplicity, their society was differentiated and their laws bear witness to a social development far above that of the savage. In the Tagal language the natives had an instrument of expression highly developed in grammatical structure and rich in literary possibilities.

The slavery existing among the natives was abolished by the Spaniards, who, however, substituted a new system of serfdom in the form of the *encomiendas*. Though the principal missionaries fought bravely and conscientiously against the exploitation of the natives, the disregard of their rights was by no means always confined to the secular part of the population. In an interesting public document of 1592, the

friars pronounced for the enslavement of captives of war, and we find it repeatedly stated by high officials that ecclesiastics were practically enslaving natives for their own benefit. Though slavery was formally abolished, the original social distinctions among the natives were maintained, and the serfs, or Calians, continued for centuries to be heavily oppressed by the classes above them, especially by the Banians, from among whom the local officials — the *gobernadorcillas* and *cabezas* — were selected. In addition to the taxes for the church and state, heavy dues were exacted from the lower classes by these quasi-feudal superiors.

In any estimate of the friars' achievements in the Philippine Islands full credit will of course be given the orders for the brave and generous enthusiasm with which their work was originally undertaken; the rapid establishment of Spanish rule and of the forms of Christianity certainly testify to the ability and devotion of the early missionaries. But Philippine history must be judged as a whole, and it would certainly be premature to conclude that in the protracted struggle between the clergy and the secular powers the former were always in the right. The natives were vouchsafed the care and training due to children, but the friars resisted any change that would have led their *protegés* onward to an independent manhood. In this respect the history of Paraguay has much in common with that of the Philippines. In the case of both there existed a benevolent guardianship of dependent populations. When the protecting hand of the Jesuits was withdrawn in Paraguay, the natives proved unable to maintain themselves under the changed conditions. In the Philippine Islands the guardianship thus exercised came finally to be resented most bitterly by the wards themselves. No matter how idyllic may be the picture of a life protected from the storms of existence and preserving the simplicity of childhood, it is not an ideal that can permanently satisfy a race of any vigor or ability.

The editors in their prefaces give a succinct synopsis of the documents contained in each volume. There might have been a little more articulation of the meaning of the material, more differentiation of what is deeply important from what is merely the interesting gossip of travellers. On the side of legislation and institutions the collection is so far somewhat weak; thus, while we would of course not look for a reprint of the *Recopilaciones*, the legislation in protection of the natives might

well be given in some detail. The critical and explanatory notes are so few as to be of slight value, and they give but little assistance in judging of the relative importance and of the historical position of the individual documents. But notwithstanding all such minor criticisms and reservations, the great utility of the work is unquestioned, and the devotion of the editors and publishers to their monumental task will undoubtedly make the work increasingly satisfactory in all respects, and increasingly just to all the historical factors involved.

PAUL S. REINSCH.

#### ON THE ROOF OF THE WORLD.\*

Eastern Turkestan, Mongolia, and Tibet are practically unknown regions. Their almost limitless sand-wastes, their rugged and lofty mountains, their high elevation, and their large areas either sparsely occupied or with no inhabitants at all, are serious natural barriers to the work of the explorer and geographer. Within the last quarter-century, several explorers have boldly faced the difficulties and passed through portions of this *terra incognita*. Among these we find the names of Projevalsky, a Russian, Rockhill, an American, Landor, an Englishman, and now Hedin, a Swede.

Dr. Hedin made a trip across Asia, which terminated disastrously for his whole expedition, in the sand-wastes of Eastern Turkestan, in 1896. He has vividly described this campaign in his "Through Asia," and has there set forth some of his geographical discoveries and determinations. The results of that expedition won for the explorer distinguished recognition from the Royal Geographical Society of Great Britain, and other scientific societies, and by several of the crowned heads of Europe. Thereby his purpose to penetrate not only Eastern Turkestan, but "the forbidden land," Tibet, received royal encouragement and imperial support; for the Czar of Russia transported him and his entire outfit free of cost to the eastern terminus of the Russian railway, and put at his disposal four Cossacks.

The first purpose of his campaign was to determine the geography of Eastern Turkestan. This geographical division is an irregular oval in shape, stretching east and west, about 1500 miles in length, almost surrounded by high

\* CENTRAL ASIA AND TIBET. Towards the Holy City of Lassa. By Sven Hedin. In two volumes. Illustrated. New York: Charles Scribner's Sons.

mountains. Its rivers, draining the mountains on every side, all flow into a basin, without outlet, in the eastern end of the country, touching the desert of Gobi. Except at the foot of the mountains and on the banks of the streams, the country is a barren sand-waste, the most dreadful portion of it being the Takla-Makan south of the Tarim, in which Dr. Hedin lost his entire caravan in 1896.

He set out with a caravan from Kashgar in September, 1899, and sent it east on the caravan route to Lop-nor, while he, with a body of servants, embarked on a river-craft or house-boat at Lailik and floated down the Tarim river for two and a half months, or until winter froze up the stream. During all this time, Hedin carefully measured and mapped this great river in all its sinuosities, through a winding distance of over 1500 miles. Having established a camp, he made two campaigns in different directions to ascertain the geographical features of the Lop-nor country, or the basin of Eastern Turkestan. In the spring of 1900 he completed his measurements of the Tarim to its terminus in the great central basin. In the autumn of 1900 he crossed the Altyn Tagh with a caravan and penetrated southward into northern Tibet, a distance in a straight line of 600 miles. The region averages an altitude of about 15,000 feet, is very mountainous, is wholly uninhabited except by wild animals, and abounds in surprising geographical peculiarities. This journey occupied four months. From December, 1900, to March, 1901, he made a tour of the eastern reach of the Altyn Tagh, crossed the desert of Gobi to the north, and swung around once more into the Lop-nor basin. By a strange chance, one of his servants had found the ruins of a house in the former crossing of the desert. This time Hedin and his whole company set to work and discovered innumerable remains of houses, temples, mounds, carvings, coins, an image of Buddha, and several hundred Chinese manuscripts. By making a careful survey of the region, he decided that these remains marked the site of an ancient city, whose prosperity, with the fertility of its surroundings, were dependent on their proximity to an ancient basin,—the terminus of all of the rivers of Eastern Turkestan. With time and the shifting of the sands, the present basin is now fifty miles toward the southwest. The manuscripts and coins found in the ruins belong to a period between the second and fifth centuries A. D.

In June, 1901, Dr. Hedin started south over

the mountains into Tibet with a caravan of thirty-nine camels, forty-five horses and mules, and eighteen men, and provisions for ten months, with the ultimate purpose of reaching the Holy City of Lassa. The first 600 miles led over snow-covered mountains rising as high as 18,250 feet above the sea, across miry valleys, through narrow and steep passes, and over swift rivers, with not a denizen aside from wild asses, yaks, bears, wolves, and marmots. Having pitched his camp, he started with a lama, whom he had picked up in the Lop country, and who had lived a year in Lassa, and a Buriat Cossack. Attired as Mongol lamas, these three set out to make a dash to Lassa. But their fame had preceded them from the Lop country, and spies found them when within eighty miles of Lassa. The Kamba Bombo (governor) of Nakkchu met them with his cavalry and peremptorily ordered them back; and back they had to go to their main encampment.

Thus defeated in one of the cherished purposes of his great campaign, Dr. Hedin with his caravan investigated the lakes of Selling-tso, Chargut-tso, and Addan-tso, and thence struck out across Tibet toward Ladak in Northern India. The Tibetans, according to their custom, were careful to see that they were furnished with transport animals and food, and also that they should not turn their course toward Lassa. In four months this caravan crossed the remaining steppes of Tibet, attaining at times an altitude of 18,000 feet. On Christmas day, 1901, the nine remaining camels of that great caravan entered the city of Leh in British India.

The volumes recounting these exploits are entitled "Central Asia and Tibet." They comprise a diary of daily events for a period of two and a half years. At times there is monotony in the narrative. But the daring adventures of the explorer, the newness of the scenes, the keenness of his observations, and the mathematical accuracy of his methods, by the use of the latest instruments, gratify the most exacting of readers. The volumes are embellished with 420 illustrations made from photographs and drawings by the author. Five maps indicate by red lines the various routes of the author throughout his long campaigns. These maps contain many new fixed points, as compared with those of East Turkestan and Tibet in common use. Such daring geographical service as this will soon solve the mysteries of Central Asia and Tibet.

IRA M. PRICE.

## CRITICISMS OF DARWIN.\*

Everyone is familiar with the fact, that when in bisexual animals the male and the female cells unite to form a new individual, that individual is either male or female, not intermediate between the two. Very rarely the characters of the sexes are united in such a manner that one part of the animal is like the male, the other like the female; thus in butterflies having the wings of a different color in the two sexes, specimens have been found in which one side had the male color (say blue), the other the female (say brown). Such creatures are called gynandromorphs (a Greek descriptive term) and are considered very wonderful. Even these do not show real blending; the several parts have male or female characters, though combined in one individual.

Why should it be thus? Obviously, were it not so, the separation of the sexes could never have occurred. This, however, is a reason, not an explanation. The fact appears to be, that the opposing characters represented by the sexes are incompatible; like two birds hatched in a nest which is only large enough for one, — one has to get out. It is even believed by many, with good reason, that the circumstances which determine sex in a given individual may be more or less controlled. Sexual dimorphism is so common that we take it for granted, but we do not always realize that many other kinds of dimorphism and polymorphism occur among animals and plants. Thus cats are prevalently of three or four well-known colors, intermediates being comparatively rare. Ants have males, females, and workers, and the latter are frequently of more than one type. Without going into further detail, it may be said that there are many characters besides the sexual ones, which when contributed by heredity separate out, and are not commonly inherited in mixed form by the individual.

Frequently certain characters are inherited together; thus men have beards, and certain kinds of complexion indicate probable susceptibility to particular diseases. On the other hand, we may have "mosaic inheritance," — that is, mixed like a mosaic pattern, the single characters being pure, but variously combined in different individuals. This sort of inheritance results in what are sometimes called

"kaleidoscopic variations," and when the characters concerned are numerous, the possible results are very many, like the patterns of a kaleidoscope, all made by the same bits of glass.

While characters thus exclude one another, every offspring of two parents must get *something* from each, otherwise the functions of sex are stultified. When the whole of the characters of the parents are so incongruous that they cannot compromise, there is no offspring; and this, I believe, is the simple explanation of the sterility of crosses. Strasburger has shown that in plants quite impossible hybrids may reach a certain stage of growth, coming to disaster long before a seed is formed. Similarly, there is a limit to the development of any particular character in a species. When it reaches a certain point, it is like a man who will no longer obey the laws of his country, — he or the country has to yield, and it is easy to see which.

In recent years, a great deal of attention has been directed to these different forms of inheritance and great stress has been laid upon the fact that certain characters, or sets of characters, may appear all at once, by a sudden shifting of the specific equilibrium, as it were. The suddenly appearing forms, thus newly endowed, are called "mutations," and it is found that they very generally breed true. The same sort of mutation may appear over and over again. Just how these "mutations" are related to the past history of the race, it is impossible to say; some think that they are the results of new combinations of existing and latent characters, others that they are genuine novelties, as all species were once thought to be by a process of special creation. Historical evidence is offered in favor of the latter view in some cases; thus the Hereford cattle all have white faces, though we know that it was not so very long ago when this conspicuous mark was wanting. We do not know that the white face was derived from anywhere in particular; it seems to have come as we find it, and ever since remained. In the case of the Spitz dog, it is evident that no wild ancestor could have had such characters, and survived; yet in none of these cases have we anything like complete historical records. The particular cases I cite — because they are familiar — have not I think received a thorough study in the light of the newer doctrines, but for purposes of illustration they are sufficient.

The purport of all the above is to make it clear what has engaged the attention of latter-day evolutionists; and it must now be said, that there has arisen a group of men who be-

\*EVOLUTION AND ADAPTATION. By Thomas Hunt Morgan. New York: The Macmillan Co.

DOUBTS ABOUT DARWINISM. By a Semi-Darwinian. New York: Longmans, Green, & Co.

lieve that to all intents and purposes "mutations" are new species. That is to say, that new species — plants or animals having tangible distinctive characters, which are inherited — come into being all at once, without the aid of the Darwinian factor of "natural selection."

Dr. Morgan's book on "Evolution and Adaptation" is written in support and defense of the doctrine just mentioned. He admits that natural selection has destroyed innumerable "new species" on the very threshold of their existence, but holds that on the other hand many have survived simply because their characters, even though slightly harmful, were not sufficiently so to cause their elimination. He admits the obvious fact that creatures are adapted to their surroundings, but urges as an argument against this being the result of natural selection, that the "adaptation" is frequently more perfect than the nature of the case demands.

The discussion of the "mutation theory," and especially the breeding experiments of such men as de Vries of Holland and Bateson of England, are certainly bringing out many interesting facts, and whatever is the ultimate effect upon biological theory, the air will have been cleared of various misconceptions. In this discussion, however, caution and scientific method are necessary, and I must say that Dr. Morgan does not seem to me to possess either. His book is written after the manner of a lawyer, whose only interest is to clear his client, and discredit the witnesses for the other side. Of most of the matters treated, he has apparently no first-hand knowledge, and his familiarity with the details of zoölogy may be judged when we find him supposing (p. 181) that all Hymenoptera are bees. His commonest and most insistent argument is that we cannot suppose this or that to have any utility, we cannot believe in such and such hypotheses necessary according to the Darwinian theory, and consequently it is impossible that natural selection can have produced the results attributed to it. The practised zoölogist or botanist will discount these statements as merely exhibiting want of knowledge or lack of imagination, for he is very well aware that it is in many cases impossible or very difficult to explain the meaning of characters without seeing them in actual use. If it were possible to resurrect some of the learned men of ancient Greece and show them some of our complicated modern machinery, not in action, would they not declare that

its use was inconceivable, and that as art it was inferior to that of their own day? Just so does our book-learned naturalist dogmatise about the inutility of specific characters, while he who goes out among living things is amazed at the wonderful relations between structure and environment. That *all* characters which mark species have utility, or have had utility, or are correlated with those which have or had utility, we are not able to prove, and in the nature of things never can prove directly, by taking each of the millions of cases separately. Consequently it is easy enough for anyone to produce numerous unexplained instances, but we are reminded of Huxley's reply to the spiritualist, — "if I cannot offer an explanation, it does not follow that I am bound to accept yours," — or words to that effect.

The worst feature in Dr. Morgan's book, I think, is the way in which he parades all sorts of evolutionary doctrines, one after another, and proceeds to demolish them without making it at all clear that many of them are already obsolete. It is ridiculous to treat Darwin's writings as if they were a body of dogma like that of the theologians, to be accepted as it stands or not at all. Darwin changed his opinions as he got new light, and if he were living to-day he would certainly have reached some new conclusions, which the facts known in his day did not permit. In the strongest possible contrast with Darwin's really scientific and enquiring attitude is Dr. Morgan's deliberate attempt (as it seems to me) to discredit the Darwinian theory by attacking doctrines abandoned by modern Darwinians, and insidiously suggesting that the others are no better. There has been a superabundance of such argument in the field of theology, but we hardly expect it from a scientific man. I should like to quote a number of passages, to show the bias of some and the absurdity of others, but this review is already too long.

The anonymous "Doubts about Darwinism" is quite a different sort of book. It has this in common with Dr. Morgan's work, that it is a re-thrashing of old straw, but it treats of those philosophical difficulties which occur to every thinking person, and are part of the paradox of sentient existence. The writer concludes that the phenomena of nature, and particularly those of evolution, cannot be wholly explained on Darwinian grounds, but must have required the intervention of intelligence.

T. D. A. COCKERELL.

## RECENT AMERICAN POETRY.\*

Of the American poets now living, Mr. George Edward Woodberry is probably the most distinguished. We think of but one other, Mr. William Vaughn Moody, who might fairly dispute the claim for this primacy, and if quality alone were to be taken into account, we should be inclined to award the palm to the author of "The Masque of Judgment" and "An Ode in Time of Hesitation." Certainly, judged by the test of their ethical envisagement of the late happenings which so deeply concern our national honor and the sanctity of our holiest patriotic ideals, a surer sense of what is eternally righteous is revealed in the work of the younger poet. He it is who has solemnly declared:

"For save we let the island men go free,  
Those baffled and dislaurelled ghosts  
Will curse us from the lamentable coasts  
Where walk the frustrate dead.  
The cup of trembling shall be drained quite,  
Eaten the sour bread of astonishment,  
With ashes of the hearth shall be made white  
Our hair, and wailing shall be in the tent."

Compared with these impressive words, Mr. Woodberry's utterance upon the same theme seems no more than so much facile and empty rhetoric.

"Rejoice, O mighty Mother, that God hath chosen Thee  
To be the western warder of the Islands of the Sea;  
He lifteth up, He casteth down, He is the King of Kings,  
Whose dread commands o'er awe-struck lands are borne  
on eagles' wings."

Mr. Woodberry strikes a far finer note in his sonnets "At Gibraltar," when he writes:

- \* POEMS. By George Edward Woodberry. New York: The Macmillan Co.  
PIPES OF PAN. By Bliss Carman. Number Three: Songs of the Sea Children. Boston: L. C. Page & Co.  
CASTALIAN DAYS. By Lloyd Mifflin. New York: Oxford University Press.  
SONNETS OF THE HEAD AND HEART. By Joseph Warren Beach. Boston: Richard G. Badger.  
RANDOM VERSE. By Herman Knickerbocker Violé. New York: Brentano's.  
RELISHES OF RHYME. By James Lincoln. Boston: Richard G. Badger.  
BALLADS OF VALOR AND VICTORY. By Clinton Scollard and Wallace Rice. Chicago: Fleming H. Revell Co.  
SONGS OF CONTENT. By the late Ralph Erwin Gibbs. San Francisco: Paul Elder & Co.  
THE PASSING SHOW. Five Modern Plays in Verse. By Harriet Monroe. Boston: Houghton, Mifflin & Co.  
THE SINGING LEAVES. A Book of Songs and Spells. By Josephine Preston Peabody. Boston: Houghton, Mifflin & Co.  
POEMS. By Josephine Daakam. New York: Charles Scribner's Sons.  
HEARTSEASE AND RUE. By Héloïse Soule. Boston: Richard G. Badger.  
THE WIND-SWEPT WHEAT. By Mary Ainge De Vere ("Madeline Bridges"). Boston: Richard G. Badger.  
A SPRAY OF COSMOS. By Augusta Cooper Bristol. Boston: Richard G. Badger.  
A HILL PRAYER, and Other Poems. By Marian Warner Wildman. Boston: Richard G. Badger.  
THE SONG AT MIDNIGHT. By Mary M. Adams. Boston: Richard G. Badger.

"Law, justice, liberty — great gifts are these;  
Watch that they spread where English blood is spilt,  
Lest, mixed and sullied with his country's guilt,  
The soldier's life-stream flow, and Heaven displease!"

It is a pity that he should have failed in the obvious application of this great truth to present-day conditions, and joined himself to the *laudatores temporis acti* in the matter of our national rake's progress in buccaneering. The lines to "My Country,"

"Who never through deceit thy ends hast sought,  
Nor toiling millions for ambition tasked,  
For thou art founded in the eternal fact  
That every man doth greatness with the act  
Of freedom,"—

These lines sound strangely ironical in the light of recent history. But the quality of Mr. Woodberry's work as a whole is sufficiently high to condone in some measure this particular obliquity of vision, and the quantity is now so considerable that it must come into the reckoning. How considerable that quantity is may now be seen without difficulty, for the author has collected into a single volume all of the poetical work which he has thought worth preserving, and there are almost three hundred pages of it altogether. It covers nearly twenty-five years of scattered production, for the poet of whom we have thought as belonging to the younger generation is now close upon the completion of his half-century. The date of composition of "The North Shore Watch" we do not know, but the friend whom it melodiously commemorates died in 1878, which is a full quarter-century ago. From this beautiful poem, which barely misses a place among the world's great threnodies, to the stately Emerson ode written for last year's centenary, the volume of Mr. Woodberry's "Poems" range from the wilding lyrical cry of "Wild Eden" to the grave philosophical beauty of the "Agathon," and the austere dignity of the sonnets on Columbus and Gibraltar, and "America and England in Danger of War." Within this range are many noble spaces consecrated to the glory of nature and of art, or dedicated to worthy persons and institutions. The poet who alternately takes Shelley and Wordsworth for his exemplars cannot go far astray, and an occasional too evident imitation need not seriously lessen our thankfulness for his gifts. He speaks of his life: as "never so fortunate as to permit more than momentary and incidental cultivation of that art which is the chief grace of the intellectual life," but the apologetic note seems hardly called for in view of the totality of his achievement as here collected within a single pair of covers.

"Songs of the Sea Children" is the title of the third volume in Mr. Bliss Carman's lyrical series. The wood children, or the meadow children, or the sky children would have done just as well for a name, since musical sound and suggestive imagery seem to be the author's cardinal aims in his later verse, without much regard for the meaning. Here are upwards of a hundred songs, averaging a dozen

lines each, no one of them leaving a clean-cut memory, yet all graceful, and surrounding the reader with a pleasant haze of fancy tinged with emotion.

"Far hence in the infinite silence  
How we shall learn and forget,  
Know and be known, and remember  
Only the name of regret?"

"Sown in that ample quiet,  
We shall break sheath and climb,  
Seeds of a single desire  
In the heart of the apple of time.

"We shall grow wise as the flowers,  
And know what the bluebirds sing,  
When the hands of the grasses unravel  
The wind in the hollows of spring.

"And out of the breathless summer  
The aspen leaves will stir,  
At your low sweet laugh to remember  
The imperfect things we were."

This is a fair example of Mr. Carman's languorous and delicately sensuous song. We will make one other quotation, mainly for the purpose of showing his happy use of the old Arabic star-names, some of which are poems in themselves.

"In God's blue garden the flowers are cold,  
As you tell them over star by star,  
Sirius, Algol, pale Altair,  
Lone Arcturus, and Algebar.

"In love's red garden the flowers are warm,  
As I count them over and kiss them by,  
From the sultry royal rose-red mouth  
To the last carnation dusk and shy."

Mr. Lloyd Mifflin's latest collection of sonnets is styled "*Castalian Days*," which suggests the fact that a considerable number of them are upon classical themes. Others are sonnets for pictures, and personal or memorial tributes. Our selection shall be the sonnet "*To the New Century*," which belongs to neither of the above classes, and embodies an ethical rather than an æsthetic inspiration.

"The accursed rage for wealth, devoid of ruth,  
Fumes in the breast of peoples and of kings:  
Is this the guerdon that the Century brings—  
Insatiate avarice with relentless tooth?"

"Where is the promise of the Nation's youth,—  
The dreams icarian—the auroral wings?  
That earlier quest of immaterial things,—  
High principle, religion, honor, truth?"

"What shall relume our spiritual night  
While brazen Progress, cloaking banal greed,  
Crushes the soul 'neath her Mammonian car?"

"What dayspring rises for the Spirit's need?—  
What of the Soul's inviolable star?  
Torch of the Years! is this thy vaunted Light?"

We appreciate the fine impulse of these lines, and yet they share with Mr. Mifflin's other sonnets in the lack of spontaneity. Coldly correct is the epithet which best describes the work of this thoughtful and accomplished writer.

Another volume also made up entirely of sonnets is the work of Mr. Joseph Warren Beach. It is entitled "*Sonnets of the Head and Heart*," and its contents are pleasing as to form and sentiment alike. Mr. Beach's impulses somehow seem less

premeditated than those of Mr. Mifflin, and the result is consequently more appealing. One example is called "*Proteus*."

"Knowest thou yet my voice? Or hast thou heard  
In vain the murmurs of thy paradise?  
When to the horn's melodious enterprise  
The low voice of the violin demurred,  
Was it not still the glad cry of the bird?  
And when you felt your love's bewitching eyes  
Upon you, did you entertain surprise  
That in your own heart the same longing stirred?"

"I am a god protean, for my name  
Is named diversely. I am called the Word  
Because I made the world. As Love I fill  
The veins of all the universe with flame.  
And because my desire, though long deferred,  
Is ever won at last, men call me Will."

Even and careful workmanship, with not a little of genuine poetical feeling, is characteristic of Mr. Beach's volume throughout.

The foreword of Mr. Viélé's "*Random Verse*" has a lilt that makes us anticipate a volume of Swinburnian echoes.

"But the Spirit of Song, overlaiden  
With burdens of mutable years,  
Still as young as the tear of a maiden,  
Still as old as the tribute of tears;  
Though her footsteps grown feeble may falter,  
Though her tombs and her temples be sealed,  
She shall bear them as gifts to an altar,  
Her fruits of the flock and the field."

Such echoes we find occasionally in the pages that follow, but in the main the poet speaks to us with an individual accent. He is an adept at easy and swinging rhythms; he has fancy of a high quality, and the touch of distinction. Our expository purpose is best served by quoting the poem "*Stop, Thief!*"

"Love sat down like a tired tinker,  
Asking only a shady seat.  
Feaster neither he nor drinker,  
Wine nor bread would he sip nor eat.

"Love slept well in the April weather—  
Laid him low where the sweet-fern grows;  
Gold of gorse and the purple heather,  
Pink of poppy and rose of rose.

"Love stole off in the misty dawning,  
Casting never a look behind;  
Calling never a gay good morning,  
Went his way where its white ways wind.

"Ye who watch for the mad marauder,  
Faring far with his gains ill got,  
Stay Love's steps ere he cross the border,—  
Love has stolen—I knew not what."

Mr. Viélé's thought is not always clear, being addicted to symbolism, but it is of such a quality that this slight volume outweighs many a tome of the more labored and pretentious sort of verse.

Mr. James Lincoln introduces his "*Relishes of Rhyme*" with a note that ends as follows: "It will be evident to the reader, if so excellent a personage exists, that they were suggested, in most instances, by cablegrams from South Africa as given to the American press during the Boer war." Most of these pieces are trifles of a careless sort—newspaper verses and nothing more. But to thi

statement we must make exception in favor of some half-dozen of the poems, and particularly in favor of the fine sonnets to England which open and close the volume. We quote the first of these sonnets.

"Who would trust England, let him lift his eyes  
To Nelson, columned o'er Trafalgar Square,  
Her hieroglyph of DUTY, written where  
The roar of traffic hushes to the skies;  
Or mark, while Paul's vast shadow softly lies  
On Gordon's statued sleep, how praise and prayer  
Flush through the frank young faces clustering there  
To con that kindred rune of SACRIFICE.

"O England, no bland cloud-ship in the blue,  
But rough oak plunging on o'er perilous jars  
Of reef and lee, our faith will follow you  
The more for tempest roar that strains your spars  
And splits your canvas, be your helm but true,  
Your courses shapen by the eternal stars."

In the pieces that follow, Mr. Lincoln reveals himself as a Boer partisan, although not of the rabid type, and takes quite for granted that in defending her invaded territory and taking measures to prevent similar future invasions, England was betraying the cause of freedom. This seems to us a topsy-turvy way of viewing the situation, although we are well aware that it is the view of many men whom we hold in the highest respect.

The "Ballads of Valor and Victory" that have been written by Messrs. Clinton Scollard and Wallace Rice with carefully-conceived intent to illustrate the most significant phases of American heroism, make up a volume that stirs the blood and deepens the patriotism. Each of the authors has contributed twenty-five pieces, and the series as a whole, chronologically ordered, presents in spirited verse the story of such deeds of daring as may well awaken the pride of all who are the countrymen of those who figure in these ballads. The variety of the volume is so great, both in theme and in metrical effect, that adequate illustration is impossible; each piece illustrates itself, and hardly any other. From Mr. Scollard's share in the work we may select this strophe from "The Men of the Maine":

"Not in the dire, ensanguined front of war,  
Conquered or conqueror,  
'Mid the dread battle-peal, did they go down  
To the still under-seas, with fair Renown  
To weave for them the hero-martyr's crown.  
They struck no blow  
'Gainst an embattled foe;  
With valiant-hearted Saxon hardihood  
They stood not as the Essex sailors stood,  
So sore bested in that far Chilian bay;  
Yet no less faithful they,  
These men who, in the passing of a breath,  
Were hurled upon death."

The work of Mr. Rice we may best illustrate by the first two stanzas of "Richard Hakluyt's Men."

"Here sighs the breath of the sea,  
And here sounds the boom of the wave,  
The crash of the surf on the beach,  
Through time everlastingly;  
And here, through the elements' reach,  
The lightning, the storm, and the spume,  
Comes the cry of the sailors who gave  
Their bones to the surges to bleach,  
Their souls to a billowy doom.

"What of grey dangers afar  
In spaces uncharted, untrod?  
What though the heav'ns are a-change,  
And engulfed is the Cynosure-star?  
What though the sun has grown strange,  
And the deep has been made molten brass?  
At their peak flies the Cross of their GOD  
And, wherever their rudders may range,  
'Tis His Voice in the tempests that pass."

As far as the two poets have distinctive manners, it may be said that the one is apt to sacrifice grace to an overplus of energy, while the other, by dint of being less energetic, achieves a more polished diction. But the two make admirable yoke-fellows, and their joint production is a highly creditable addition to a department of American literature that seems heretofore to have missed its opportunities. What we particularly like about the book is that, in spite of its exultant note, it is by no means given over to anything like rampant jingoism. Readers of many sorts will find satisfaction in its pages, and generations of schoolboys, looking for "pieces to speak," will arise to call its authors blessed.

Ralph Erwin Gibbs was a product of the California schools and a teacher in the State University. A shocking accident last year ended his life at the age of twenty-seven, and with it a career as a writer that was marked by exceptional promise and performance. He had published a considerable quantity of verse in fugitive ways, but never a volume. That task has now been performed for him by Professor Gayley, who has collected the scattered pieces and called them "Songs of Content." Some of them are of light and juvenile quality, but others betoken the serious thinker, and in all of them there is evidence of unusual talent. The author seems to have given us a sort of brief spiritual autobiography in the sonnet called "The Prize," which we quote.

"A thriftless one there was who ever sought  
To weave a vagrant fancy into song;  
Baubles he framed in fretted verse; and long—  
In love for these his small creations—wrought  
Till each, as from its maker's heart, had caught  
A mimic beat. But friends who saw cried, 'Wrong  
To waste thy Day thus! Not with rhythmic throng,  
Of dreams—with deeds are this World's Prizes bought.'  
Yet still this idle Singer in the Sun,  
Rhyming his chime of words, with moistened eyes,  
Mood-caught in mesh of verses fancy-span,—  
Would answer nothing save, in wistful wise,  
'We go strange ways to seek one Goal. The Prize  
Is his who smiles content when Life is done.'"

This sonnet, standing in the forefront of the volume, invites to further discovery, and the enterprise does not go unrewarded. It would be both pleasant and profitable to quote at much length from this volume—from such poems as "Daybreak in the Sierra Nevada," "The Heretic," and "The Marchioness of Yvetôt," for example—but we have not the space. The best work of Mr. Gibbs seems to occur in a group of five poems written in Omarian rubaiyat, and one of these five gives us quatrains versified from Mr. McCarthy's prose translation that are not unworthy to be named in the same breath with that of FitzGerald.

- "When thou and I are blotted from the List,  
*A little while no doubt we shall be missed;*  
 They'll set up bricks upon thy grave and mine  
 To mark that Thou and I did once exist.
- "A Brick, betokening this World's concern  
 With Thee or Me! And then, to make, in turn  
 Another brick to mark another grave,  
 Thy Clay, perchance, or mine, they'll dig and burn.
- "Let whose aim at Empire grasp the whole  
 Wide realm of Alexander, and enroll  
 His Name in Lightnings. Better sing one Song  
 To lift the sadness from a weary Soul!
- "For be thou wise as Aristotle, — yea,  
 Or potent thou as Monarch of Cathay,  
 Or Roman Caesar: — comes the End, and none  
 Shall know Thy Ashes from the common Clay."

This matter is all derivative, no doubt, but the expression is certainly noteworthy. It seems to us that the author had in him the distinct promise of becoming something more than a minor poet, and his untimely death is a matter for deep regret.

After a long silence, Miss Harriet Monroe comes before the public with a new volume of verse. This latest published work, like her earliest, is dramatic in form, but with a difference. Instead of the conventional five-act play, conforming to the traditions of the English poetical drama, she now gives us five brief sketches, vivid transcripts of modern life or reflections of its issues, richer in their suggestion than in their actual verbal investiture, and disclosing momentary vistas of the deep ultimate realities of emotion. Miss Monroe has heard the message of the moderns — of the great Norwegian most of all — and her little plays might almost be described as footnotes to the body of doctrine spanned by the arch which began with "Love's Comedy" and ended with "When We Dead Awake." Certainly, her fundamental idea is the same as that of Dr. Ibsen — the idea that our lives are so often misshapen because we blind ourselves to the realities of existence, and do service to false gods. A passage from "After All" — the dialogue of two lost souls in hell — may be quoted in illustration of this thesis.

- "He. At last  
 We who have lost may know the game.
- She. Yea, we who missed the fateful cast,  
 Faltering when the angel passed,  
 May count his footsteps one by one  
 Down to our earth, back to his sun.
- He. And we who never spake before  
 May utter pallid words.
- She. And we  
 Whose wind-drawn senses feel no more,  
 May tell the ruinous heart-throbs o'er  
 That beat us down this bitter path.
- He. We — pale inheritors of wrath,  
 Who might be treading, hand in hand,  
 Spaces afoam with wings.
- She. If you,  
 That day when God was with us two,  
 Had given me the supreme command.
- He. If you had stood less proudly there  
 Against the sun, had seemed aware  
 Of the desire that did not dare.
- She. I who dared all!

- He. If the red lips,  
 That smiled, had trembled once. If ever  
 One quiver of the fingers-tips  
 Had proved you woman —
- She. If like a man  
 You had torn the veil —
- He. We blurred God's plan —  
 Rust on the shining rim of heaven."

In this beautiful passage is struck the keynote of the spiritual tragedy which these little verse-dramas echo in various colors. One cannot read them without being deeply moved or without feeling that this writer has achieved a finer art than heretofore. It is an art having both restraint and distinction, daring enough to use plain speech at need, yet remaining essentially poetical in the most prosaic surroundings.

"The Singing Leaves," by Miss Josephine Preston Peabody, is a little book of little songs, mostly occupied with childish dreams and fancies, graceful, tender, and altogether alluring. It would take a very crabbed person to resist the charm of the following couplet "Concerning Love":

- "I wish she would not ask me if I love the Kitten more than her.  
 Of course I love her. But I love the Kitten too: and It has fur."

These stanzas "Before Meat" are worth quoting:

- "Hunger of the world,  
 When we ask a grace,  
 Be remembered here with us,  
 By the vacant place.
- "Thirst, with nought to drink,  
 Sorrow more than mine,  
 May God some day make you laugh,  
 With water turned to wine."

An unsuspected aspect of Miss Peabody's delicate art is revealed in these pieces, which are as genuine as they are simple.

A considerable number of the "Poems" of Miss Josephine Daskam (Mrs. Bacon) are songs of childhood, and the happiest of these is the set of stanzas which express the childish notion of "Heaven."

- "She says that when we all have died  
 We'll walk in white there (then she cried)  
 All free from sorrow, sin, and care —  
 But I'm not sure I'd like it there.
- "She cannot tell me what we'll do,  
 I could n't sing the whole day through:  
 The angels might not care to play,  
 Or else I might n't like their way.
- "I never loved my Uncle Ned,  
 So I can't love him now he's dead.  
 He'd be the only one I know —  
 She says it's wicked to talk so.
- "I'd like to see how God would look,  
 I'd like to see that Judgment Book:  
 But pretty soon I'd want to be  
 Where the real people were, you see.
- "When people turn dead in a dream,  
 I wake up, and I scream and scream:  
 And since they're all dead there, you know,  
 I'm sure that I should feel just so."

Miss Daskam's verses have grace and fancy; they reflect the tastes of a student of good literature

with a talent for semi-conscious assimilation. At their most serious, as in "Two Sonnets from the Hebrew" and the Washington "Ode," they are touched by a grave beauty. Perhaps the highest reach of the volume is found in "The Old Captive," a poem of sea-passion, which closes with these finely imagined lines:

"Where the pale light strains down through undreamed  
deeps

To glimmer o'er the vast unpeopled plains,  
The ancient treasure piles of dead kings' fleets,  
The mighty bones long bleached beneath the Sea,

"There where cool corals and still seaweeds twine,  
There on the solemn level ocean floor,  
Till God's great arm shall terribly plough the deep,  
I shall lie long and rest beneath the Sea."

Yet the question arises whether any young woman is well occupied with such imaginings.

Miss Héloïse Soule's "Heartsease and Rue" is a thin volume of unpretentious but not unpleasing verse, of which "No Tears" offers a fair example.

"Thank God, all ye who weep!  
Ye only know the name of dry despair;  
My barren waste, my arid desert bare,  
Is watered by no tears that gently creep

"From underneath the lids,  
Soothing the soul again to ancient calm,  
No crying comes to me for healing balm,—  
Nature her common solace me forbids.

"Think not I never wept!  
'Tis only that the fountain has run dry;  
And bare beneath the burning, sultry sky  
The blasted desert of my heart is kept."

It is rather a pity, for the author is evidently a very young woman, as is indicated by the fact that a "class poem" is the most considerable piece of her collection.

Miss Mary Ainge De Vere opens her volume of verse with "The Wind-Swept Wheat," and allows that piece to provide a title for the collection. Her work displays careful execution, and illustrates many phases of sentiment and fancy. "Once" is a copy of verses that may serve to illustrate the manner of this writer.

"Cool salt air and the white waves breaking  
Restless, eager, along the strand—  
An evening sky and a sunset glory,  
Fading over the sea and land.

"We two sitting alone together,  
Side by side in the waning light,  
Before us the throbbing waste of water,  
Behind us the sand heaps, drifted white.

"Ships were sailing into the distance  
Down to the land where the sun had gone;  
The rough fresh wind blew o'er our faces,  
The shadows of night crept slowly on.

"Is it a dream that I remember?  
Some ghost of a hope that will come no more,  
We two sitting alone together,  
Hand in hand, on the ocean shore?"

Nature is the predominant inspiration of "A Spray of Cosmos," Miss Bristol's volume of poems. And we find nothing more fitting to quote than these blank verse lines from the poem addressed to "The Pyxidanthra":

"Sweet child of April, I have found thy place  
Of deep retirement. Where the low swamp ferns  
Curl upward from their sheathes, and lichens creep  
Upon the fallen branch, and mosses dark  
Deepen and brighten, where the ardent sun  
Doth enter with restrained and chastened beam,  
And the light cadence of the bluebirds' song  
Doth falter in the cedar,—there the Spring,  
In gratitude, hath wrought the sweet surprise  
And marvel of thy unobtrusive bloom."

When we read these lines, we feel like starting at once for the pine-barrens of New Jersey, where the pyxidanthra is blooming at the present moment.

"A Hill Prayer" is a poem by Miss Marian Warner Wildman, to which the "Century" magazine five years ago awarded its prize offered to college undergraduates. Encouraged by this early success, the author has persevered in verse-composition, and now publishes a volume having the above-mentioned prize poem in its forefront. Miss Wildman's poems are mostly lyrics of nature as spiritualized by the reflective mind. "A Beech-Wood in October" is an example of her work at its best.

"Beneath the ancient beeches, cloth of gold  
For Autumn's regal passing has been laid.  
Gold sunbeams pierce the thinning golden shade,  
Where wider glimpses of blue sky unfold.

"No bird sings here; and never light wind blows  
To stir the leafy curtains, golden brown,  
But still the ripened leaves drift slowly down,  
And still the carpet softer, thicker grows.

"Among the beeches Autumn does not die  
In crimson passion or in scarlet pain;  
Here only peace and golden silence reign,  
June dreams forgotten—Winter fears put by.

"So would I die, O beeches! When at last  
My days are numbered like your ripened leaves,  
I would not be as one who idly grieves,  
And mourns the glories of the Summer past.

"In peace and golden silence I would lie,  
Still gazing upward through the thinning gold,  
Until the last leaf fell, and there—behold!  
Beyond the lifeless boughs, God's open sky!"

The quiet excellence of these verses is shared by many others of Miss Wildman's pieces, and the total effect of her work is pleasing in a high degree.

We will close this review with a word of tribute to a woman of marked poetical sensibility and meritorious performance in verse—the late Mary M. Adams, wife of the late President of the University of Wisconsin. "The Song at Midnight," arranged for publication just before her death, includes poems new and old, from which we select a sonnet called "Evening on Lake Winona," without knowing positively whether it is one of the new poems or not, but recognizing it as a typical example of the author's work.

"The Summer's affluent beauty crowns the night;  
Flowers and fragrance are on every side;  
The moon, arising as a joyous bride,  
The water seeks and chastens with love's light;  
While happy souls, enraptured with the sight,  
Find here no human sense its best denied;  
Entrancing melodies on soft airs glide,  
And hearts responsive hold the vision bright.

"If types we get in this fair world of ours,  
 Dim foretaste of the good that is to be,  
 Then surely does the charm this night embowers  
 Feed deep the longing for eternity:  
 For still the only pang its hours can send  
 Is the sad consciousness that it must end."

The simple sincerity and deep religious feeling of these lines are everywhere marked characteristics of the author's work, and have long endeared her to the many hearts who feel the poorer for her death.

WILLIAM MORTON PAYNE.

#### BRIEFS ON NEW BOOKS.

*Whittier as a  
 man of action.*

This most recent biography of the Quaker poet, contributed by Professor George Rice Carpenter to the "American Men of Letters" series (Houghton, Mifflin & Co.), follows close upon the Life by Mr. Thomas Wentworth Higginson, in the older series of "English Men of Letters." The existence of this work, together with the earlier biographies by Kennedy, Underwood, and Pickard, does not make Professor Carpenter's work superfluous or inopportune; the volume has a peculiar value of its own. While not many details of importance have been left for this later garnering, it has remained for the author to throw a new emphasis upon some phases of Whittier's career which place his personality in an interesting and somewhat unwonted light. Indeed, it would not be unfair to suggest that the present portraiture of the poet presents him in the character of a man of action as distinctly as a man of letters—a man of energetic and passionate activities amid the exciting experiences of his early manhood; for to this feature of Whittier's career, as journalist, politician, and reformer, the author devotes two hundred out of the three hundred pages of the book. The position of the young farmer poet among his contemporaries of the New England group is shown to be unique; he was the only member of that group country born and bred, the only writer of his day distinctively representing rural New England and the simple Puritan type. Again, Professor Carpenter has given fresh emphasis to the storm and stress period of Whittier's own youth, the intense ambition that led him in his twenty-fifth or twenty-sixth year to contemplate seriously the desertion of the muse for the allurements of a political career. "I would have fame with me now—or not at all," he wrote to Mrs. Sigourney in 1832; "Politics is the only field now open for me, and there is something inconsistent in the character of a poet and modern politician." Later in the same year he writes to a friend, "Of poetry I have nearly taken my leave, and a pen is getting to be something of a stranger to me. I have been compelled again to plunge into the political whirlpool, for I have found that my political reputation is more influential than my poetical, etc." The development of abolition sentiment in New England,

and the growth of the movement to the climax of its influence in national politics, is admirably sketched. The eminently judicial position of the young Quaker, his fearless attitude toward friend as well as foe, and his complete freedom from fanaticism, are clearly shown. Of literary criticism, the author has less to offer than the earlier biographers, but what is offered is pointed as well as brief. Professor Carpenter's own literary style is of notable excellence, and adds a distinctive quality to the book.

*The Dutch  
 founding of  
 New York.*

In "The Dutch Founding of New York," by Mr. Thomas A. Janvier, we have a sprightly sketch, none the less valuable for its sprightliness, of the origins of our greatest city and our greatest commonwealth. It is but a sketch, though in external aspect it is a portly octavo volume; thick paper and very wide margins give the book its size, while the number of words is about equal to that of Burke's Speech on Conciliation, and is but a quarter greater than that of Macaulay's Essay on Milton. But the subject is not a large one, and the treatment is entirely adequate for the needs of every reader except the special student of our national beginnings. The book will be useful in correcting the false impressions created by Irving's skilful and humorous misrepresentation of the Dutch. Everyone knows that when New York was founded the Dutch had just passed through a tremendous struggle, in which, after defying the greatest power of Europe, they had fought off the Spaniards, had won their independence, and during the struggle had constantly grown in strength and had gained the mastery of the seas. Yet the common notion of the Dutch of the early seventeenth century is that of a sleepy, tobacco-loving, schnapps-drinking people, instead of the "hard-headed, hard-hitting men" that they were. Those early Dutch settlers in America are not especially lovable as they are shown to us. They were rough, smugglers, law-breakers; they cheated and oppressed the Indians; "they had the vices of their kind enlarged by the vices of their time." But they were keen, alert, sturdy, and full of pluck,—by no means the easy-going men of Irving's fairy tale. Mr. Janvier follows the story through from the small beginnings to the melancholy end, showing failure of the Dutch government and the steadily growing pressure of the surrounding English colonies, until the inevitable came and the English completed their holding on the Atlantic coast. Old Peter Stuyvesant is the only character that stands out with any clearness, as he is the only one about whom many details are given; and his setting forth is by no means creditable to him, though in external matters he showed a good sense that was sadly lacking in his management of the colony. The author, while making his story vivid by the use of very modern English, hardly keeps up to the traditional dignity of historical writing. For instance, within three pages he uses the fol-

lowing expressions: "Those cheeky Commissioners," "the sporting offer of the Marylanders to fill in the close season for tobacco with a time-killing war did not materialize," "until the Dutch were squeezed out and done for." In all the externals of book-making, the work is one of the most attractive of recent issues from the Harper press.

*The Bible  
in Browning.*

Corresponding in kind to Dr. van Dyke's valuable essay on "The Bible in Tennyson," we now have Mrs. Minnie Gresham Machen's volume entitled "The Bible in Browning" (Macmillan). It is provided with an able introduction, analytical of Browning's use of Scriptural phrases and motives, and also suggestive of his religious faith. The work is well edited and tabulated, showing not alone exhaustive research in textual criticism, but also a strong appreciation of the broader scope of the poet's allusions. So frequently has Browning employed some Biblical phrases that they have become almost mannerisms in both his letters and his verse, — as "pearls before swine," "to live and see good days," and the thought of Hezekiah, "I will go softly all my years," in which the poet usually substitutes "days" for "years." With scholarly accuracy, Browning rarely introduces Scriptural quotations into his classic poems where the allusions would be anachronisms for the characters. As the sub-title of this volume declares, it deals especially with "The Ring and the Book," wherein the author locates more than five hundred Biblical quotations of direct and subtle reference, taken from a wide range of Old and New Testament authors. Not alone are these phrases and analogies traceable to the Bible, but the poem abounds in reproduction of Biblical ceremonials and customs, until it seems, in truth, "almost saturated with the Bible." Flaws in Browning's phraseology are cited, while the admirable adjustment of Biblical material to the diverse characters is well emphasized: "The language of God's Word falls like dew from the dying lips of Pompilia, and is transmuted into gall and bitterness on the sarcastic tongue of Count Guido. Illustrations from Holy Writ are pumped forth profusely by the ready wit of the hypocritical lawyers, and are hurled out by the 'soldier-saint,' Caponsacchi, to point his indignant invective. And the Pope, — that 'good old man who happens to hate darkness and love light,' — with clear insight and reverent hand, he brings forth out of this treasury of truth, things new and old. Turning the search-light of God's Word full upon sophistry and ignorance, he leaves no confusion of sin with mistake or misfortune, but 'In God's Name' right is right and wrong is wrong." In the introduction, covering about one-fourth of the volume, the author has formulated the main tenets in Browning's creed, based upon his Biblical quotations and motives. There are a few limitations noted in this portion of the study, both in logic and biographic insight; but the general creed is well outlined.

*"Not one but  
all mankind's  
epitome."*

A theme to tax the powers of the ablest historian has been chosen by Winifred Lady Burghclere in her "George Villiers, Second Duke of Buckingham" (Dutton), and she has shown a grasp of her subject and an impartiality in its treatment by no means universal among her sister biographers. Her researches have not been confined to published sources of information, numerous as these are, but considerable unedited matter has also passed under her scrutiny. The result is altogether creditable to her, the more so that she has not allowed the Duke's fascinations to beguile her into whitewashing the darker phases of his character. The only criticism we would make is one that savors of praise as well as of censure. Certain portions of her work betray, by contrast, marks of haste. For example, a fuller treatment of the "Rehearsal" episode would have pleased her readers. The last seven years, too, of the Duke's life are despatched in one short chapter. In general, the fullness of detail noticeable in the first half of the book seems not exactly matched by equal painstaking in the last half — as if the writer had tired of her disreputable hero, and his scandalous amours, as well she might have. We look in vain for an adequate account of Buckingham's vast estates and his passion for building. His Cliefden (now Cliveden) House, of interest if only for its subsequent varied fortunes, appears not to be mentioned, although acknowledgment is made to its present owner, Mr. Astor, for permission to reproduce a portrait of the "wanton Shrewsbury." The house, let it be added, has been at least twice destroyed by fire and rebuilt. Nine good portraits add to the interest of this well-written biography.

*The philosophy  
of Auguste Comte.*

The standard work of Professor Lévy-Bruhl on the Philosophy of Comte, published in 1900, is now made accessible to English readers in a very good translation (Putnam). The book is an admirable example of clear and sympathetic exposition from the standpoint neither of the thick-and-thin disciple nor of the critic of the Positive Philosophy. The result is that we have an account which perhaps is truer to the real spirit of Positivism than any other that is available. Without advancing extreme claims (it is admitted, for example, that Comte is quite beyond the mark in his estimate of the importance and finality of his concrete contributions to the science of sociology), the author succeeds in showing that many of the traditional difficulties that have been found in Comte's system fail to get fully at the motives and logic of his thought. The supposed inconsistency between his earlier philosophy and his "second career," or religious period, it is argued, does not exist at all. So the criticisms that have been passed upon the classification of the sciences, the attitude toward psychology, the admission of the idea of progress, the failure to attempt a preliminary investigation of the nature of knowledge, and other similar objections, were all, it is pointed

out, anticipated by Comte himself; and his position is shown to be at least the only logical consequence of his point of view. On the whole, a reading of the book, even by those who find it impossible to stop with the Positive Philosophy, will hardly fail to arouse anew a sense of the fertility, in spite of its aberrations, of Comte's genius, and of the immense value of the ideas for which he stood. That the positive spirit as interpreted by Comte, when taken as a final attitude toward the universe, does not meet all the needs of the human spirit, one may perhaps still be permitted to believe fifty years after the death of its great Apostle. Why Comte should have been so ready to reject certain interests as futile, should have been so limited in his sympathies along certain lines, the present volume helps to explain by its emphasis of the nature of the soil in which his thought took shape, and the unsatisfactory character of those forms of the tendencies he opposed with which he was most familiar. But while the completeness of his interpretation of the nature of human experience may be questioned, there can be no doubt of either the theoretical or the practical importance of the aspect which he brought chiefly to view. The disciplining of the imagination which Positivism involves, the reverence for concrete fact and law, the recognition of the essentially progressive nature of truth, and the distrust of finality and dogmatism, the wholesome orientating of thought by the ideal of human welfare, are elements of a temper of mind which is still far too rare in our life and education, and the social need of which can hardly be over-emphasized.

*Journal of the  
"Father of the  
Constitution."*

The fourth volume of the collected writings of James Madison, edited by Mr. Gaillard Hunt and published by Messrs. G. P. Putnam's Sons, appears as a companion volume to the third, the two comprising the *Journal of the Constitutional Convention of 1787*. Mr. Madison was a constant and faithful attendant upon the sessions of this famous body, and as the champion of the "Virginia Plan" was the most influential member in fashioning the Constitution as it was finally adopted. In the absence of modern machinery for accurately recording the discussions of a convention, Mr. Madison's self-imposed task of keeping extended and careful minutes of the proceedings made him an authority in all later controversies regarding constitutional questions, and gave to his opinions and arguments a commanding force. His own notes were supplemented by additions made by other delegates with whom he consulted in the years following the Convention; and in the two volumes comprising the so-called *Journal of the Convention* the editor has given footnotes citing statements made by members of the body whose papers have been published. The result of such careful editing is a most valuable account of the discussions in the Convention. There is not much of general interest in these two volumes, such as one finds in Volume I. (published in October, 1900)

or in Volume II. (published in December, 1901). Letters to leading men of the time, written between 1769 and 1787, make the bulk of material for these first volumes; and the reader finds in them those expressions of opinion, descriptions of events, and statements of facts, from which the life of the period may be known. But no collection of Madison's writings would be complete which failed to include these Convention notes by the "Father of the Constitution," which give us so clear an account of the ideas in the minds of these master-builders of a government. Forty-four pages of index, and a reduced facsimile of the draft of the first page of the Constitution, add value to the *Journal*. The four volumes bring the life of Mr. Madison down to September 17, 1787, when he signed the Constitution. During the next two years he played a very prominent part in the fight for the adoption of the instrument, and then gave twenty-eight additional years to the public service. In the opinion of many, his best work was done in the earlier part of his career; and the four volumes of his collected writings will always remain the great source of information regarding this period of his public life.

*The Republics of  
South America.*

To prepare an intelligent account of the several nations comprised in the South American continent, for the series of historical studies known as "The Story of the Nations," is no easy task. For one reason, these nations have not yet attained such "prominence in history" as to bring them within the scope of the series; nor do they appear to stand in any true "relation to universal history." Yet the colonization of the continent by Spain and Portugal in the sixteenth century, the manner in which the colonies were governed (or misgoverned) for nearly three centuries, the struggles of the several provinces for independence early in the nineteenth century, and the gradual emancipation of each from the spell of the European Peninsular political systems and its advancement towards liberal republican institutions, — all this furnishes many interesting and picturesque incidents which should no longer be left unwritten, as well as many heroic characters whose names and deeds should no longer remain unknown to readers of history. Mr. Thomas C. Dawson, Secretary of the United States legation to Brazil, and for six years a resident of the southern continent, is thoroughly equipped for the task of preparing the story of "The South American Republics" (Putnam), but to adapt his work to the series above mentioned he has found it necessary to divide it into two volumes. In Part I, which is now before us, he treats of Argentina, Paraguay, Uruguay, and Brazil. In the crowd of picturesque incidents comprised in the history of this eastern portion of the continent we miss the story of the rise of the Mamelucos (Mamelukes) or Paulistas of Brazil, who for many years maintained their independence of both Spain and Portugal; and that of the "Reduções" or Jesuit Mission villages.

Still, the story of the four eastern countries is full of interest, and is especially timely when the attention of the world is being drawn away from the older countries to the rising republics of the new world; and we await the appearance of Part II., which will treat of Venezuela and the republics lying along the western coast (Chile, Peru, Bolivia, Ecuador, and Columbia), which are more interesting to the seekers for dramatic incidents.

*A down-East  
story-teller  
and preacher.*

A good book for all, and especially for boys, is the account of Elijah Kellogg's life and work, compiled by Professor William B. Mitchell of Bowdoin. This college graduated Kellogg in 1840, and two of its professors have united with other friends of the late popular preacher and author in the preparation of a memorial volume. Besides a brief review of his early life and sympathetic sketches of the man as seen and known at different periods of his active and useful career, the book contains, to the extent of more than half its bulk, many selections from Kellogg's writings, both prose and verse, beginning with the well-known declamation, "Spartacus to the Gladiators." This piece was written and recited as a seminary exercise when Kellogg was a theological student at Andover, and it appears to have electrified its first audience, as it has so many hearers since. Excellent anecdotes abound in this biography, portraits and other illustrations are generously supplied, and the whole forms as interesting a picture of Yankee life and character as any reader could wish. The story of Kellogg's marriage, at the age of forty-one, to a bright young schoolmistress whom a friend had recommended, is a curious bit of romance. But Professor Mitchell twice errs in referring to the married life of these two as extending over more than forty years. From 1854 to 1890 was the exact period covered, unless the book is wrong in its chronology. Messrs. Lee & Shepard, the publishers of Kellogg's numerous stories for boys, also publish this biography of the author.

*Printing in  
relation to  
graphic art.*

Mr. George French, one of the most intelligent of current writers on typographical subjects, has published through the Imperial Press of Cleveland a volume on "Printing in Relation to Graphic Art." The purpose of the book, in the author's own not very happy phrasing, is "to try to establish a claim for printing that it is an art"; he believes that many of the elementary principles of graphic art, as represented by such terms as color, tone, light and shade, values, etc., may successfully be applied to printing, and that through a more general application of such principles may come a greatly-needed improvement in typographical standards. There is much of truth in this contention, and it is here well developed and maintained. But Mr. French is not always to be trusted. He refers to Mr. Will Bradley as a "genius" in the field of printing, placing his name with that of William Morris in a

"high place apart." He persists, also, in using the word "format" as though it were a recognized term for one distinct element in book-making — as near as we can make out, the position of the type page on the leaf of paper. Now the word itself had best be left alone altogether, as an affectation of the amateur; but if it must be used, it certainly has no other meaning than its English equivalent, and can correctly refer only to the complete external form or make-up of a book. But notwithstanding these strictures, and others that might easily be made, the book is one to be commended; and if supplemented with a thorough practical understanding of the subject treated, it cannot fail to prove of value to any printer. It is, besides, a pleasing piece of book-making, being well printed on handmade paper and stoutly bound in marbled paper boards with linen back.

*County Antrim  
in prose and verse.*

Lying just across the North Channel from Scotland, Antrim County is more Scotch than Irish in its dialect. Therefore it is that in Mr. John Stevenson's "Pat McCarty, Farmer of Antrim: his Rhymes, with a Setting" (Longmans, Green, & Co.), the jingling verse savors not a little of lowland Scotch, and not at all of the Irish brogue. The "setting," which is of prose, is English without provincial peculiarities except in quotations. Pat is obviously enough Mr. Stevenson himself. His verses are pleasing in their celtic light-heartedness and frequent gleams of humor; and still more pleasing, though unconsciously so, is the poet's account of their mode of composition. As if communicating something unique, he tells us that "the method is a curious one." He does not sit down with malice aforethought and say, Go to, now, I will write a fine poem; but he seizes some chance incident or situation, or catches at the unpremeditated rhythm of some swinging line that pops into his head, and from that works out his verses, fitting lines before and after — and there you are! To the making of poetry, he gravely informs us, "an intention to write and a choice of subject are not necessary preliminaries." The tone of his interspersed prose is frank and genial, much information is conveyed about men and things in northern Ireland, and the whole is tinged with a generous coating of local color. The poems are homely in the best sense, dealing with such themes of perennial interest as wife and bairns, games, visitors, flowers of field and garden, walks and talks, love, life, and, appropriately last, death and burial. Free metrical versions of six psalms blend a little of dignity and seriousness with the lighter elements of this entertaining medley.

*Valuable  
Americana  
reprints.*

Two new volumes have recently appeared in the extensive series of *Americana* reprints issued by the Messrs. Burrows Brothers Company of Cleveland. The first of these volumes contains the Rev. John Miller's account of "New York Considered and

Improved." Mr. Miller came to New York in 1692, as chaplain to two companies of infantry stationed in that colony. Embarking for England after four years of service, he was captured by a French privateer and imprisoned at St. Malo. During his imprisonment he wrote this interesting work. It was printed in 1843, and again in 1862. Many errors in these editions are corrected in the present reprint, as is asserted in an introduction by Mr. Victor Hugo Paltaits. This reprint has been set up in literal form from a transcript of the manuscript in the British Museum. A sample page of the manuscript is reproduced, as well as the original maps. The annotating is well done, but not over-done. The worthy chaplain's opinion of the moral condition of New York during the period of his incumbency is not flattering. His "improvement" is the usual suggestion of an American bishop.—The second volume is the much larger "Lionel Wafer's Voyage and Description of the Isthmus of America." It is annotated and provided with a preface by Mr. George Parker Winship, and is reprinted from the original edition of 1699. It preserves the original typography and the maps and quaint illustrations. Translations of Wafer have appeared in Dutch, German, French, and Spanish. The last edition in English appeared in 1729. Wafer, as a buccaner along the Spanish isthmus from 1680 to 1687, collected the information which he first published in 1699, at a time when attention was attracted to the Isthmus by Paterson's ill-fortuned Scotch colony on the northern coast. By placing these old works within the reach of modern students and readers the enterprising publishers are doing an invaluable service to the literature of American history.

*An English woman of letters.*

The second woman to be honored with a seat among the "English Men of Letters" is Fanny Burney, whose life, by Mr. Austin Dobson, forms the latest volume of the series (Macmillan). To say that Mr. Dobson has succeeded with his task is superfluous, for he is not given to failures; his charmingly limpid style and sympathetic knowledge of the eighteenth century combine to make a delightful study. Miss Burney's Diary is of course the chief authority; it is, in Mr. Dobson's mind, the novelist's best work, and "one of the great diaries of literature." By well managed excerpts from it he brings before us the Burney family and their brilliant circle of friends, from whom Fanny got her inspiration for the characterizations of "Evelina" and "Cecilia." Mr. Dobson is inclined to regard the hue and cry over Miss Burney's appointment to the position of Queen's dresser as largely a waste of good ink. He admits that she was totally unfitted for the duties of her office, and exceptionally gifted and clever in other directions. But he points out in rebuttal that when she entered Queen Charlotte's service she had written nothing for four years and had earned from her two popular novels less than two hundred pounds. Her advisors, then, naturally

saw many advantages for her in an offer of two hundred pounds a year for life, and could not foresee that the tedium and restraint of her post would render it intolerable.

#### BRIEFER MENTION.

Hawthorne's essay on "The Old Manse," being the introductory paper in his volume of "Mosses from an Old Manse," has been given a separate reprint by Messrs. Houghton, Mifflin & Co., as one of the "Riverside Limited Editions." In general make-up the volume is similar to the reprints of Thoreau's "Friendship" and Lowell's "Democracy," previously issued in the same series; and like these it is charmingly printed in large old-style type on hand-made paper. A vignette wood-cut of the Manse in winter, printed on the title-page, is the only note of decoration in the book. Hawthorne is at his best in this tranquil idyl of the old Concord parsonage, and we are grateful for having it in a separate setting of such fitness.

The annual volume of the "Proceedings and Addresses" of the National Educational Association is always an important contribution to educational literature. The volume for 1903, reporting the Boston meeting, is now published by the Association (Winona, Minn.), and seems to us of even more than the usual interest and weight. The managers of that meeting seem to have exerted themselves to their utmost to make the papers and discussions representative of the best educational thought as expounded by the ablest men in the profession, and he would be a dull teacher indeed who could not find much that was stimulating and helpful in this collection of educational discussions.

A reissue of Crowe and Cavalcaselle's "History of Painting in Italy" is being imported by the Messrs. Scribner, and the first two volumes are now at hand. Their respective subjects are "Early Christian Art" and "Giotto and the Giottoesques." The forty years that have elapsed since the original production of this standard work have brought to our knowledge many new facts and sifted many old conclusions, so that the new edition, which is almost a new work, was really very much needed. The editing is being done by Messrs. Langton Douglas and S. Arthur Strong, who have had the advantage of the manuscript material left by the authors. In its new form, the work is very handsomely gotten up, and is liberally illustrated. Brief biographies of the authors properly introduce the opening volume.

To the discussion of the interesting question of the differences in intellectual tendencies of men and women, Miss Helen Bradford Thompson has added the results of some very careful experimental researches directed mainly to a presentation of the kind and manner of sex differences to be found in the sensory and motor endowments, as well as in the intellectual and emotional processes, of a small group of students who lent themselves to such tests at the University of Chicago. The results are difficult to summarize, because such of them as are really general require limitations and reservations to make them accurate. The interested reader must accordingly be referred to the work itself, "Mental Traits of Sex" (University of Chicago Press), in which he will find the most discerning statement of the established differences between the sexes that has yet been published.

## NOTES.

The date of publication of the Herbert Spencer Autobiography has now been definitely fixed for the end of this month.

Charles Kingsley's "Hypatia" is published by Messrs. Thomas Nelson & Sons in a leather-covered thin-paper edition uniform with their "Westward Ho."

"From Agnosticism to Theism," by Mr. Charles F. Dole, is a brief paper, reprinted from "The Hibbert Journal," and published as a booklet by the James H. West Co.

"Tables for Chemical Calculations," with explanations and illustrative examples, by Professor Horace L. Wells, is a convenient handbook published by Messrs. Henry Holt & Co.

Blair's "The Grave," with Blake's illustrations as etched by Schiavonetti, is reproduced in miniature form by the Messrs. Appleton, in their series of reprints of famous old English books.

A new and prettily made edition of George Borrow's "Isopel Berners," with an Introduction and Notes by Mr. Thomas Seecombe, will be published this month by Messrs. Dodd, Mead & Co.

Professor Henry E. Bourne has extracted from Lecky's "Eighteenth Century" the chapters on "The French Revolution," and edited them in a separate volume, published by Messrs. Appleton.

Messrs. Dodd, Mead & Co. publish "The Influence of Pasteur on Medical Science," an address by Dr. Christian Archibald Herter before the medical school of Johns Hopkins University.

A second edition of Mr. Meredith Townsend's "Asia and Europe" is published by the Messrs. Putnam, and constitutes a timely addition to the current literature of that Far East which just now engrosses public attention.

Messrs. A. C. McClurg & Co. announce that they will issue shortly a reprint of Patrick Gass's Journal of the Lewis and Clark Expedition. The work will be in one volume, uniform with their library edition of Lewis and Clark, and will be edited by Dr. James K. Hosmer.

Victor Rydberg's "Singoalla," translated into English by Mr. Axel Josephson, is published by the Grafton Press. This weird and romantic tale of the nineteenth century is one of the minor masterpieces of its distinguished author, and we are glad to welcome it in its present dainty English dress.

The original edition of Mr. Angus Hamilton's "Korea" having been exhausted as soon as issued, and a large demand made evident for an edition at a lower price, Messrs. Charles Scribner's Sons announce the immediate publication of a new popular edition of this most timely book.

A work of exceptional interest is promised in the volume on Oregon, by Professor F. H. Hodder, which Messrs. Houghton, Mifflin & Co. announce in their "American Commonwealths" series. It is expected that the book will be ready for the Lewis and Clark Exposition to be held at Portland next year.

Messrs. McClure, Phillips & Co. inaugurate their "Contemporary Men of Letters" series with two small volumes — "Walter Pater," by Mr. Ferris Greenslet, and "Bret Harte," by Mr. H. W. Boynton. The volumes are essays rather than biographies, and each of the two is, in its way, a particularly satisfactory performance.

Among other interesting articles in the March issue of "The International Studio," Miss Maude I. G. Oliver has an appreciative estimate of the work of M. Albert F. Fleury, the Chicago painter. In the value of its text, and especially in the beauty of its lavish pictorial equipment, "The Studio" still holds first place among art periodicals.

The following three books are published by the Century Co., and intended primarily for school use as supplementary reading matter: "The Wonder-Book of Horses," by Mr. James Baldwin; "A Watcher in the Woods," by Mr. Dallas Lore Sharp; and "Famous Legends Adapted for Children," by Miss Emeline G. Crommelin.

"A Journal of Voyages and Travels in the Interior of North America," by Daniel Williams Harmon, is reproduced from the original of 1820, under the editorship of Mr. Robert Waite, and is published by Messrs. A. S. Barnes & Co. in their series of reprinted Americana called "The Trail Makers." A map and a portrait constitute the illustrations.

The A. Wessels Co. have in active preparation for publication in the early Spring a book by Mr. Rufus Rockwell Wilson entitled "New England in Letters," describing a series of pilgrimages to all the noteworthy literary landmarks of the New England States, and dealing with the work of each author in association with its background or environment.

"The Professional Training of Secondary Teachers in the United States," by Dr. G. W. A. Luckey, is a doctoral thesis prepared for Columbia University, and now published under the auspices of that institution. The work is a bulky volume of nearly four hundred pages, and constitutes a very thorough treatment of its subject, both historical and theoretical.

Messrs. Herbert S. Stone & Co. will publish early next month an anonymous volume entitled "The High Road: Being the Autobiography of an Ambitious Mother." They will also issue at the same time Mr. James William Pattison's "The World's Painters," previously announced but delayed until now through difficulties connected with the illustrations.

Professor John Scholte Nollen has compiled, and Messrs. Scott, Foresman & Co. have published, "A Chronology and Practical Bibliography of Modern German Literature," which students will find very helpful. The Chronology is comparative, and the Bibliography is in the main individual, although a group of general works is listed. The book is interleaved.

A collection of short stories by Mr. Henryk Sienkiewicz is announced for publication this Spring by Messrs. Little, Brown, & Co., his authorized publishers in this country. These stories have been translated by Mr. Jeremiah Curtin, who has just paid the great Polish author a visit at his home in Warsaw. The title of the book will be "Life and Death and Other Legends and Stories."

Besides the reprint of Hawthorne's "The Old Manse" which they have just issued, Messrs. Houghton, Mifflin & Co. have nearly ready in their series of "Riverside Press Editions" a volume containing Chaucer's "The Parlement of Foules," printed in distinctive and attractive form. In their recently-announced series of "Special Limited Editions" they will publish shortly a volume of "Facts Relating to the Death of Alexander Hamilton" and a collection of "Documents Relating to the Purchase and Exploration of Louisiana."

"A History of the United States for Secondary Schools," by Mr. J. N. Larned, is published by Messrs. Houghton, Mifflin & Co. It is a work admirably appointed in all respects, and planned in accordance with the most advanced thought respecting the teaching of this subject in our high schools. We can recommend it as one of the two or three best text books of our history now accessible to American teachers.

Mr. Maurice Kufferath's book on "The Parsifal of Richard Wagner" was first translated and published twelve years ago. It is now reissued with a special introduction by Mr. H. E. Krehbiel. The translation is by Miss Louise M. Henemann, and the publishers are Messrs. Henry Holt & Co. The illustrations are examples in musical notation and photographs taken on the stage during the recent New York production of the drama.

The Johns Hopkins Press publishes an edition of the "Poema de Fernan Gonçalez" in a critical text, with introduction, notes, and a glossary, under the editorship of Professor C. Carroll Marden. This old Spanish epic is almost as important as the poem of "The Cid," and the editor has given us a true thirteenth-century version, restored by the collation of all existing manuscripts and other sources. The editorial work is all in Spanish, and there are two photographic facsimiles.

Under the direction of the Royal Society of Literature, Mr. Henry Frowde is about to publish two interesting works. One is the "Chronicles of Adam of Usk," edited with a translation and notes by Sir E. Naunde Thompson. This contains the complete chronicle from 1377 to 1421. The other volume is "Queen Elizabeth and the Levant Company," the history of a diplomatic and literary episode of the establishment of our trade with Turkey, edited by the Rev. H. G. Rosedale, D.D.

Besides the new edition of Mrs. Hugh Fraser's "Letters from Japan," the Macmillan Co. announce for publication this month new editions of Mr. Wirt Gervase's "Greater Russia" and Mr. Archibald R. Colquhoun's "The Mastery of the Pacific." New editions of these three books have been called forth by the demand arising from the war in the East. The same publishers also announce that Mr. Francis H. Skrine's "The Expansion of Russia," which was for some time out of print, can now be had.

Messrs. Scott, Foresman & Co., publish an edition of "The Berthe of Hercules," a seventeenth century play inspired by Plautus, and existing in a single manuscript preserved in the British Museum. This is the first time the play has found its way into print. Mr. Malcolm W. Wallace has edited the text, and, besides providing the usual notes, has prefaced it with a lengthy introduction devoted to the general subject of the influence of Plautus upon early English dramatic literature.

A work that should prove of much usefulness to Bible students is announced by Messrs. Charles Scribner's Sons in "The Student's Old Testament," to be issued in six volumes under the editorship of Mr. Charles Foster Kent, Ph.D. This work gives a logical and chronological arrangement of the Old Testament, rearranging systematically the early songs, primitive traditions, tribal stories, laws, exhortations, and historical narratives. It presents a clear translation not only of the words, but also of the ideas and the spirit of the original texts. The introductions and explanatory notes will give all needed explanations of obscurities of the texts and of the historical and geographical connections.

#### ANNOUNCEMENTS OF SPRING BOOKS.

Herewith is presented THE DIAL's annual list of books announced for Spring publication, containing this year over seven hundred titles. Such early Spring books as have already been issued, and entered in the regular "List of New Books" contained in this or recent numbers of THE DIAL, are not included in the present list; and all the books here given are presumably new books—new editions not being named unless having new form or matter. The list is compiled from authentic data especially secured for this purpose, and presents a reliable survey of the Spring books of 1904.

#### BIOGRAPHY AND MEMOIRS.

The Autobiography of Herbert Spencer, 2 vols., illus., \$5.50 net.—My Literary Life, by Madame Adam (Juliette Lamber), with portrait, \$1.40 net. (D. Appleton & Co.)

Emile Zola, novelist and reformer, an account of his life, work, and influence, by Ernest Alfred Vizetelly, illus., \$3.50 net.—Life and Letters of Robert Stephen Hawker, sometime vicar of Morwenstow, by his son-in-law, C. E. Byles, illus., \$3.50 net.—Crown Library, new vols.: Memoirs of Lady Fanshawe; new edition, edited by Beatrice Marshall; Jane Austen, her homes and her friends, by Constance Hill, new edition, illus.; each \$1.50 net. (John Lane.)

Ruskin Relics, by W. G. Collingwood, illus. by Ruskin and others, \$2.50 net.—Life of Frederic William Farrar, some time Dean of Canterbury, by his son, Reginald Farrar, illus. in photogravure, etc., \$2. net. (Thomas Y. Crowell & Co.)

The Renaissance in England, six Englishmen in the 16th century, by Sidney Lee.—Literary Lives series, edited by Robertson Nicoll, first vols.: Matthew Arnold, by G. W. E. Russell; Cardinal Newman, by William Barry, D.D., each illus., \$1. net. (Charles Scribner's Sons.)

Personal Reminiscences of the Duke of Wellington, by Francis, first Earl of Ellesmere; edited, with memoir of Lord Ellesmere, by his daughter Alice, Countess of Stratford, with portrait, \$3.50 net.—Charles Reade as I Knew him, by John Coleman, illus., \$3.50 net.—Recollections of a Royal Academician, by John Calcott Horsley, R.A., edited by Mrs. Edmund Helps, illus., \$3. net. (E. P. Dutton & Co.)

James Lawrence, Captain U. S. N., commander of the "Chesapeake," by Albert Gleaves, with introduction by George Dewey, illus., \$1.35 net.—Heroes of the Nation series, new vol.: Frederick the Great and the Rise of Russia, by William Fiddian Reddaway, illus., \$1.35 net.—Memoirs of Clarence King, together with The Helmet of Mambrino, published by the King's Memorial Committee of the Century Association.—A Mediaeval Princess, the true story of Jacqueline, last independent sovereign of Holland, Zealand, and Hainaut, 1401-1436, by Ruth Putnam. (G. P. Putnam's Sons.)

Francis Parkman, by Henry D. Sedgwick, \$1.10 net.—William Hickling Prescott, by Rollo Ogden, \$1.10 net.—John A. Andrew, by Henry G. Pearson, 2 vols., with photogravure portraits, \$5. net.—Memoirs of Henry Villard, journalist and financier, 1835-1900, 2 vols., with photogravure portraits and maps, \$5. net. (Houghton, Mifflin & Co.)

Whistler as I Knew Him, by Mortimer Menpes, being a record in color, with 100 illustrations in color and tint.—English Men of Letters series, new vols.: Jane Austen, by H. C. Beeching; Hobbes, by Sir Leslie Stephen; Maria Edgeworth, by Hon. Emily Lawless; each, 75 cts. (Macmillan Co.)

Memoirs of Anna Maria Wilhelmina Pickering, edited by Spencer Pickering, illus., \$4. net. (Dodd, Mead & Co.)

Moses Brown, Captain U. S. N., by Edgar Stanton Maclay, illus., \$1.25 net.—The Life and Adventures of "Jack" Philip, edited by Edgar Stanton Maclay, assisted by Barrett Philip, illus., \$2.50 net. (Baker & Taylor Co.)

Leo Tolstoy, a biographical and critical study, by T. Sharper Knowlson, with portrait, \$1. net. (Frederick Warne & Co.)

Contemporary Men of Letters series, new vols.: Charles Dudley Warner, by Mrs. James I. Fields; William Butler Yeats and the Irish Literary Revival, by Horatio Sheafe Krans; each 75 cts. net. (McClure, Phillips & Co.)

Bookman Biographies, new vols.: Tennyson, by G. K. Chesterton and Richard Garnett; Browning, by James Douglas; Thackeray, by G. K. Chesterton and Lewis Melville; each illus., 75 cts. (James Pott & Co.)

### HISTORY.

A History of the United States, by Henry W. Elson.—Lectures on the French Revolution and on General Modern History, by the late Lord Acton, 2 vols., with portrait.—A History of the United States since the Civil War, by William Garrott Brown, 2 vols.—The Opening of the Mississippi, a struggle for supremacy in the American interior, by Frederic Austin Ogg.—Cambridge Historical Series, new vols.: Germany and the Empire, 1500-1792, by A. F. Pollard, M.A.; Germany, 1815-1890, by J. W. Headlam, M.A.; Scandinavia, by R. Nisbet Bain; The Colonization of South America, by E. J. Payne; Italy, 1492-1792, by Mrs. H. M. Vernon.—Roman Society from Nero to Marcus Aurelius, by Samuel Dill, M.A.—The Foundations of Modern Europe, by Emil Reich, \$2.25 net.—The Early Age of Greece, by William Ridgeway, M.A., Vol. II, \$5. net.—The American Colonies in the 17th Century, by Herbert L. Osgood. (Macmillan Co.)

Original Journals of Lewis and Clark, edited by Reuben Gold Thwaites, probably in 8 vols., illus.—The League of the Iroquois, by Lewis Henry Morgan, new edition, thoroughly revised by Herbert M. Lloyd, with many additions, illus., in color, etc., \$5. net.—A History of Scotland, by Andrew Lang, Vol. III., \$3.50 net. (Dodd, Mead & Co.)

The Trail of Lewis and Clark, a story of the great exploration across the continent, 1804-06, with a description of the old trail based upon actual travel over it, and of the changes found a century later, by Olin D. Wheeler, 2 vols., illus. in color, etc.—The United States, 1607-1904, a history of three centuries of progress, by William Estabrook Chancellor and Fletcher Willis Hewes, in 10 vols., illus., Vol. I.—History of the Civil War in the United States, 1861-1865, by W. Birkbeck Wood, A.M., and Colonel Edwards, with maps and plans.—Contemporary France, by Gabriel Hanotaux, trans. by John Charles Tarver, M.A., Vol. II., 1874-1878, with portraits, \$3.75 net.—Story of the Nations series, new vol.: The South American Republics, by Thomas C. Dawson, Part II., illus., \$1.35 net. (G. P. Putnam's Sons.)

A History of the People of the United States, from the Revolution to the Civil War, by John B. McMaster, Vol. VI., 1830-1841, \$2.50 net.—Expansion of the Republic series, new vol.: The Conquest of the Southwest, by Cyrus Townsend Brady, illus., \$1.25 net. (D. Appleton & Co.)

Early Western Travels, 1748-1846, a series of annotated reprints of some of the best and rarest contemporary volumes of travel, descriptive of the aborigines and social and economic conditions in the middle and far West, during the period of early American settlement, edited by Reuben Gold Thwaites, to be complete in 31 vols., illus., Vols. I. to V. to appear this spring, covering the period from 1748 to 1811, per vol. \$4. net.—The Philippine Islands, 1493-1898, edited and annotated by Emma Helen Blair, A.M., and James Alexander Robertson, Ph.B., with introduction and additional notes by Edward Gaylord Bourne, Vols. XI. to XV., illus., per vol. \$4. net.—Historic Highways of America, by Archer Butler Hulbert, Vols. XI. and XII., Pioneer Roads of America, illus., per vol., \$2.50 net. (Arthur H. Clark Co.)

Napoleon, a military history, by Theodore A. Dodge, in 4 vols., Vols. I. and II., from the opening of the French Revolution to the treaty of Tilsit, 1807, illus., per vol., \$4. net.—American Commonwealths series, new vols.: New Hampshire, by Frank B. Sanborn, \$1.10 net; Maryland, by William Hand Brown, new enlarged edition, \$1.25; New York, by Ellis H. Roberts, new edition, revised to date, 2 vols., \$2.50. (Houghton, Mifflin & Co.)

The Trail Makers, a series of great American explorations, under the consulting editorship of John Bach McMaster, first vols.: The Journey of Coronado, 1540-

42, trans. and edited, with introduction by George Parker Winship; Voyages from Montreal through North America to the Frozen and Pacific Oceans in 1789 and 1793, by Alexander Mackenzie, 2 vols.; History of the Lewis and Clark Expedition, with an account of the Louisiana Purchase by John Bach McMaster, and introduction identifying the route by Ripley Hitchcock, 3 vols.; History of the Five Indian Nations of Canada, by Cadwallader Colden, 2 vols.; The Wild Northland, the story of a winter journey with dogs across North America, 1872-73, by Gen. Sir Wm. Francis Butler, K.C.B.; each illus., per vol., \$1.—Barnes's Popular History of the United States, new edition, revised to date, 2 vols., illus., \$5. (A. S. Barnes & Co.)

Queen Elizabeth and the Levant Company, by Rev. H. G. Rosedale, D.D.—The Policraties of John of Salisbury, edited by C. C. J. Webb, M.A., 2 vols.—The Domesday Boroughs, by Adolphus Ballard, B.A., with plans.—Documents relating to the French Revolution, 1789-1791, edited by L. G. Wickham Legg, M.A., 2 vols.—Baron de Tocqueville's L'Ancien Regime, edited by G. W. Headlam. (Oxford University Press.)

The Moorish Empire, by S. P. Scott, 3 vols., \$10. net. (J. B. Lippincott Co.)

The Ancient Capitol of Scotland, by Samuel Cowan, J.P., 2 vols., \$7.50 net.—Ancient Cities, first vol., Chester, by B. C. A. Windle, D.Sc., illus. by E. H. New, \$1. net. (James Pott & Co.)

The Fall of Feudalism in Ireland, by Michael Davitt, \$2.50 net. (Harper & Brothers.)

An Atlas of European History, by Earle G. Dow. (Henry Holt & Co.)

South America and Panama, a popular illustrated history of the struggle for liberty in the Andean Republics and Cuba, by Ezekiah Butterworth, new and cheaper edition, revised to 1904 and covering the Panama Revolution, illus., \$1. net. (Doubleday, Page & Co.)

### GENERAL LITERATURE.

New Letters of Thomas Carlyle, edited and annotated by Alexander Carlyle, 2 vols., \$6. net.—Juniper Hall, a rendezvous of certain illustrious personages during the French Revolution, including Alexander D'Arbly and Fanny Burney, by Constance Hill, illus. in photogravure, etc., \$5. net.—A Later Pepys, being the letters of Sir William W. Pepys, master in chancery, to his nephew Mr. William Franks, Hannah More, and others, edited by Alice Gausson, illus.—A Masque of May Morning, by W. Graham Robertson, illus. in color by the author, \$2. net. (John Lane.)

English Literature and Society in the Eighteenth Century, by Leslie Stephen, \$2. net.—Matthew Arnold, an exposition and a criticism, by William Harbutt Dawson, with portrait.—Writings of Samuel Adams, edited by Henry A. Cushing, Ph.D., Vol. I., \$5. net.—The Constitutional Decisions of John Marshall, edited by Joseph P. Cotton, Jr., 2 vols., \$10. net.—Writings of James Madison, edited by Gaillard Hunt, Vol. V., \$5. net.—Popular Tales from the Norse, by Sir George Webb Dasent, D.C.L., third edition, entirely rewritten and enlarged. (G. P. Putnam's Sons.)

Studies in Shakespeare, by John Churton Collins, \$2. net.—Ruskin in Oxford, and other studies, by G. W. Kitchin, D.D., illus., \$3.50 net.—A Rosary, by John Davidson, \$1.50 net. (E. P. Dutton & Co.)

Letters from England, 1846-1849, by George Bancroft, illus.—Prayers written at Vallima, by Robert Louis Stevenson, 50 cts. net. (Charles Scribner's Sons.)

Essays, by Maurice Maeterlinck, \$1.40 net.—Specimens of Middle Scots, edited by G. Gregory Smith, M.A., \$2. net.—When a Maid Marries, by Lavinia Hart, \$1. net.—Studies for Conversation, by Frances B. Callaway, 85 cts. net. (Dodd, Mead & Co.)

Elizabethan Critical Essays, 1570-1603, edited by G. Gregory Smith, M.A.—Keltic Researches, studies in the history and distribution of the ancient Goidelic languages and peoples, by E. W. B. Nicholson, M.A.—Cantonese Love-Songs, Chinese text, edited by Cecil Clementi, M.A.—The Dream of the Road, edited from MSS. by Albert S. Cook, Ph.D. (Oxford University Press.)

Essays for the Day, by Theodore T. Munger.—The Views about Hamlet, and other essays, by Albert H. Tolman, \$1.50 net. (Houghton, Mifflin & Co.)

- New England in Letters, by Rufus Rockwell Willson, illus. in color, \$1.50 net. (A. Wessels Co.)
- The Code of Hammurabi, Vol. I., text, transliteration, translation, etc., by Robert Francis Harper, \$4. net; Vol. II., The Hammurabi and Mosaic Codes, by William Rainey Harper. (University of Chicago Press.)
- Letters to Mrs. Drew, by the late Lord Acton.—The Making of English, by Henry Bradley. (Macmillan Co.)
- Letters from an American Farmer, by J. Hector St. John Crèvecoeur, with foreword by W. P. Trent, and appendix containing some hitherto unpublished letters from Crèvecoeur to Benjamin Franklin, \$1.50 net. (Fox, Duffield & Co.)
- By the Fireside, by Charles Wagner, \$1. net.—Heart of My Heart, a mother's diary kept for her child, by Ellis Meredith, \$1.25. (McClure, Phillips & Co.)
- The Standard of Pronunciation in English, by Thomas R. Lounsbury, LL.D., \$1.50 net. (Harper & Brothers.)
- Teutonic Legends, by Prof. W. C. Sawyer, illus., \$2. net. (J. B. Lippincott Co.)
- Helpful Thoughts Series, new vol.: Sermonettes by Lamennais, trans. from the French, 80 cts. net. (A. C. McClurg & Co.)
- How to Get the Best out of Books, by Richard Le Gallienne, \$1.25 net. (Baker & Taylor Co.)
- Dante's Influence on English Poetry, by Oscar W. Kuhs, (Henry Holt & Co.)
- Quintessence of Ibsenism, by G. Bernard Shaw, new edition, \$1.—In Friendship's Name, and What Makes a Friend? compiled by Volney Streamer, new editions, revised and enlarged, per set, \$2. (Brentano's.)
- The Simple Home, by Charles Keeler, illus., 75 cts. net.—Fairy Tales up to Now, by Wallace Irwin, 25 cts.—Flowers of Fate, by K. D. Lewis, illus., 50 cts. net. (Paul Elder & Co.)
- A Few Remarks, by Simeon Ford, new edition, with added chapters and frontispiece portrait, \$1. net. (Doubleday, Page & Co.)
- The Holy City, a drama, by Thomas W. Broadhurst. (G. W. Jacobs & Co.)

## POETRY.

- The Fire-Bringer, a dramatic poem, by William Vaughn Moody.—English and Scottish Ballads, edited by George L. Kittredge and Helen Child Sargent. (Houghton, Mifflin & Co.)
- Poems, by Rachel Annand Taylor, \$1. net.—Land and Sea Pieces, by A. E. J. Legge, \$1. net.—New Poems, by Ronald Campbell Macfie, \$1. net.—An Elegy to F. W. A., died 1901, by Vivian Locke Ellis, \$1. net. (John Lane.)
- The Hour Glass, and other poems, by W. B. Yeats, \$1.25 net. (Macmillan Co.)
- The Lyric Bough, by Clinton Scollard. (James Pott & Co.)
- Homeward Songs by the Way, by A. E., new edition, \$1.50 net.—Lyric Garland series, new vol.: The Ballad of Reading Gaol, by Oscar Wilde, 50 cts. net. (Thomas B. Mosher.)
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